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Mobile Beat

THE MOBILE ENTERTAINMENT MAGAZINE

ISSUE 114 MAY 2008

www.mobilebeat.com

Music Madness

MOBILE BEAT TOP 200

THE NEW +
THE TRIED & TRUE

**THE DISNEY MUSIC
PHENOMENON**

IN THE MIX

- CUSTOMIZED TRACKS
- KEY-BASED MIXING

**PLUS:
ADJA NEWS**

**MOBILE BEAT
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Some Words on Music

Here we are with another Mobile Beat Top 200 list to share with you. And guess what...no surprises. Well, I suppose that should come as no surprise, considering the nature of mobile DJ entertainment. After being around for 10 years worth of lists, I can say that I've gotten used to seeing the same songs year after year. The new hits that make it onto the list are the spices that keep the meat & potato tunes on the rest of list palatable.

Many words have been offered recently in these pages on the state of the DJ-music relationship. The issues of "MP3 player parties" and the smorgasbord of musical choices now available to listeners via the internet have been on many DJs' minds a lot lately. It is true that DIY digital music will continue to be a challenge to DJ marketing. And it is also true that the extreme amount of "choice" that consumers now have has changed the music business and also the DJ business. (See Steve Sharp's incisive comments on these subjects in "Music Madness..." on page 34.)

Yet, as the Top 200 lists show, there is still a vast majority of clients who choose to stick with the tried and true tunes that are in every pro DJ's arsenal. I can say "vast majority" with a good amount of confidence, considering the millions of requests, representing tens of thousands of clients, which the DJ Intelligence system currently uses to calculate our yearly lists. (And don't forget: You can also access a "real-time" Top 200 at www.mobilebeat.com, any time.)

So what is it that keeps the same songs coming back, year after year? Cynical music

critics would probably say that they represent the "lowest common denominator" of musical taste. In other words, to get to songs that everyone can dance to at a party, you need to sacrifice something in the area of "quality," however that may be defined. I would agree with this to a point. If anyone wants to debate the relative musical merits of "The Chicken Dance" or "Macarena," I'll pass.

But what about all those "great" and "classic" songs that also stay on the list? I would argue that the reason many of them stay around is that they are such well-crafted and well-performed expressions of love or fun or whatever, that they consistently strike a positive chord (pun completely intended) with audiences, transcending age, race and a whole slew of other things that tend to divide people in everyday life. When a grandma with her blue hair and grandson with his spiked green hair can both get out on the floor during "Wonderful Tonight" or "Dancing Queen" you know that there's something special going on. (Jay Maxwell offers his take, and some concrete data, on the relationship between radio hits and most-requested mobile DJ songs on page 38.)

I would explain the concept of music that has the power to lead a variety of people in celebration this way. No matter how technologically advanced we get, with our personal music players and our online access to millions of songs and our home theaters and our hermetically sealed super car sound systems, there will always be a human need for musical interaction. Our ancient ancestors danced around village squares to the sound of stringed instruments, horns, flutes, drums and more. Our more recent ancestors gathered around pianos to sing the latest sheet music hit, or went to jitterbug or fox-trot or tango to the latest hot band in town. People will always need to listen, sing and dance together, as well as by themselves. DJs are the ones who facilitate the current version of this age-old custom. That's how I see the big picture. Enough said. Now go dance. **MB**

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AMERICAN DJ FAMILY SADDENED

Isaac Young, a member of the American DJ team for 14 years, passed away on March 7, after a long and courageous battle with brain cancer. Most recently responsible for South American sales, Isaac served in numerous capacities at ADJ and was widely known and well-liked by industry associates and customers.

"Isaac was a valued member of our team, as well as a truly kind individual who was always ready to help those around him. His skill, talent and warm, friendly personality will be greatly missed. Our deepest sympathy and prayers go out to his family," said Chuck Davies, president of the American DJ Group of Companies.

Isaac is survived by his parents Jorge and Esther Young, fiancée Nancy Del Campo, sisters Mariella and Liza, and brother Abel. Two charities that Isaac's family have chosen to honor his memory are the American Brain Tumor Association, and Mr. Holland's Opus Foundation.



A CALL TO ARMS

Nearly every type of business, at one time or another, needs a good "shot in the arm." The Appalachian area of Eastern Tennessee is about to "ARM" DJs with the knowledge they need to take their businesses to the next level. On June 23rd, the historic General Morgan Inn located in Greenville, Tennessee, will host The Appalachian Regional Mobile DJ Symposium—A.R.M.D.J.S. This one-day event is sure to be a day that will change your DJ business forever!

An incredible lineup of nationally recognized seminar speakers has been assembled to cover a wide variety of performance and business-related topics. Scheduled presenters (in order of appearance):

Larry Williams: Changing Public Perception
DJ Dr. Drax: National ADJA President
Scott Faver: The Game Master
Jim Cerone: Being the Perfect Host
Mark Ferrell: Getting What You're Worth...Reloaded!!!

Festivities will begin on Sunday evening, June 22nd, with a free pre-event networking party. Seminars are scheduled to begin Monday morning at 9:00 AM and will last into the early evening. A sponsored lunch will be provided free of charge to all attendees. In addition to the tremendous selection of educational content, attendees will also enjoy: special room rates at the host hotel; prize giveaways; national DJ industry sponsors; special show prices on educational books, CDs, DVDs; and much more.

This incredible one-day event will also include fantastic show prices. Your full event pass is only \$50 (if pre-registered); ADJA members pay only \$30. "Day of" passes will be \$75. For more information, visit www.armdjs.com or contact show producer Robbie Britton at 423-638-9818.

ULTRASONE DEBUTS US SUBSIDIARY

Ultrasone AG, manufacturer of innovative headphones and inventor of S-Logic™ Natural Surround Sound and Ultra Low Emission technologies, is proud to announce the opening of Ultrasone Inc., its own US subsidiary for the North American and South American markets. Based in Southern California and reporting directly to Ultrasone AG, Ultrasone Inc. will be responsible for all matters regarding marketing, public relations, sales, distribution and accounting.

"With the U.S. being the world's biggest audio market, it was crucial for Ultrasone to establish their own subsidiary," commented Paul Taylor, President of Ultrasone Inc. "This move will allow Ultrasone to have greater control and ultimately deliver better support for our customers in North and South America.

To learn more about Ultrasone, go to www.ultrasone.com.

SOUND COLLABORATION

Yamaha Corporation of America recently received a citation from Eminence Speaker company heralding the two firms' longstanding relationship. Eminence inducted Yamaha into its Million Dollar Club, which celebrates its most loyal customers; but the relationship between the two firms goes well beyond that of buyer and seller. Sound engineers from Yamaha collaborated with their counterparts at Eminence to design both the low and high-frequency drivers used in Yamaha's top-of-the-line Club V Speaker series.

"Yamaha and Eminence are leaders in their fields and when two innovators team up, consumers benefit because we offer quality and value that others simply cannot," said Rob Gault, President, Eminence Speaker LLC. "This is a win-win-win relationship for us, for Yamaha and for our customers."

Last year, Yamaha produced a DVD entitled *The Inside Story: Yamaha Club Series Loudspeakers*, which highlights the degree of care, quality and handcrafting that enhance the quality of Club series loudspeakers and also serves as a plain-language primer to the intricacies of speaker design and the physics of sound reproduction.

The DVD features Yamaha technicians and engineers at work, along with footage of workers and heavy machinery manufacturing both low and high frequency drivers at the Eminence facility in Eminence, Kentucky. The video also details features like aluminum baskets and curvilinear cones in low frequency drivers and illustrates the engineering behind the custom-designed phase plug and pure titanium diaphragms used in the high frequency driver.

"The attention to detail in assembly is remarkable; it's amazing how much hand-work is done on these components," said John Schauer, product manager, Live Sound department, Yamaha Corporation of America. "A major reason that the Club V Speaker line sounds so good is that we have Eminence drivers inside and because they consistently provide such high quality, we buy more and more every year."

A free copy of the video, offered as an educational item for interested prospective users, can be requested by logging on to www.yamaha.com/insidestory. For more information, call (714) 522-9011 or visit www.yamaha.com/livesound. For more information about Eminence Speaker LLC visit www.eminence.com.



Eminence President Rob Gault (center) is flanked by John Schauer (left) and Wayne Hrabak (right) of Yamaha's Live Sound division.

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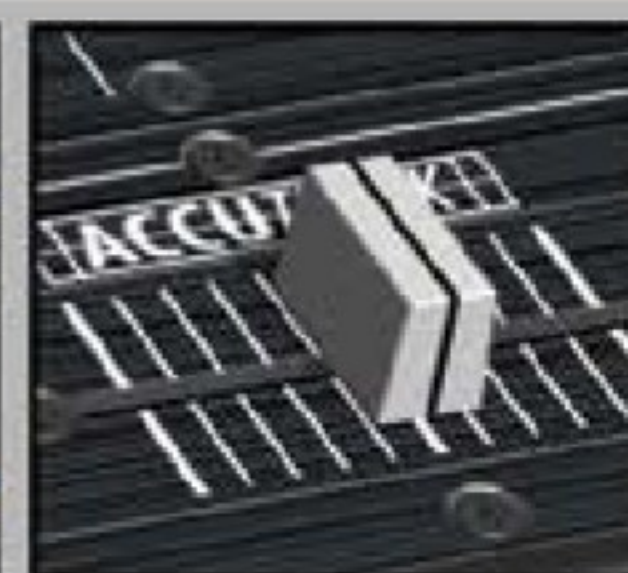
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New Approach to Digital Control

Stanton DJ, an industry leader in the design and manufacture of professional audio products for DJs, has launched the SC System, a new set of digital controllers comprised of the SCS.1d deck and the SCS.1m mixer. Both are advanced control surfaces that give the digital DJ an entirely new level of performance possibilities and functionality, while preserving the comfortable feel and familiar layout of more traditional equipment. Each component can be used alone or together, allowing for multiple configurations, with clean lines drawn between the functions of each unit. This system boasts a premium feature set, including: built-in FireWire connections, a high-torque motorized platter with vinyl control disc, motorized pitch fader, velocity-sensitive pads, rotary encoders, and LCD "scribble strips" for two-way communication with DJ software. The system is universally class-compliant for MIDI and Audio. For more more on this system, go to www.stantondj.com.



LEDs in the Heads

The LED revolution has come to American DJ's Accu Series. Two exciting new LED-powered moving heads have been added to this popular, top-of-the-line series of professional club effects: the Accu Spot 250 Hybrid and the Accu LED MH.

True to its name, the Accu Spot 250 Hybrid is based on ADJ's top-selling Accu Spot 250 DMX moving head, combining the popular fixture's conventional 250W discharge lamp with 9 1-watt LEDs (3 red, 3 green, 3 blue) for a totally unique, must-be-seen-to-be-believed fusion effect. The Accu LED MH is an all-new unit that marries ADJ's advanced high-quality stepper-motor moving-yoke technology with the brightness, sharpness and operational advantages of LEDs, along with other innovative new features like an editing program that allows you to edit and save scenes in the unit's memory from its control panel. Both units are packed with features; go to



Gator's on the Wireless Case

Gator has released a G-Tour Series case that holds four handheld wireless microphones with clips, body packs, headsets and extra batteries called the G-TOUR-WIRELES4. The case has a sectional built-in foam nest with compartments to hold all the gear, including a battery cutout section that holds 16AA batteries and convoluted foam in the lid. The rugged case features Gator's G-Tour trademark Red Penn Elcom recessed MOL twist latches, spring-loaded rubber-gripped handles, and heavy-duty plywood construction. The ATA case holds all your wireless gear compactly and protected in one complete package. www.gatorcases.com



No More QSC Amps for Ray Mar

A powered speaker skeptic makes a big change.

For 30 years, crowds have depended on DJ Hall of Fame inductee Ray Martinez for the best in mobile entertainment. And Ray Mar has depended on his QSC amps. But now he's changed his tune.

"None of the powered speaker systems I had ever heard before matched my QSC powered component system. But as soon as I heard QSC's HPR speakers, I knew it was time to retire my old rig," says Ray. "These are truly the first powered speakers with the natural, accurate and powerful sound that I want for my clients. And since the power module is based on RMX amplifier technology, I know I'm getting the same QSC reliability I'm used to."

There's no guarantee that HPR speakers will get you into the DJ Hall of Fame, but a great sound is a fine start. With a complete line of 2-way, 3-way and subwoofer systems – not to mention the amazing new HPR122i (pictured) – there's an HPR system for you at your favorite authorized QSC pro-audio dealer, or visit us online at www.qscaudio.com to learn more.

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Mobile Files, Online Business

Many Files in a Flash

For DJs concerned about using delicate platter-based hard drive to store their digital song files, here's a new alternative, without the spin. Corsair®, a worldwide leader in high-performance computer and flash memory products, has debuted their new 16GB GT Flash Voyager USB 2.0 drive. Flash Voyager drives provide data transfer rates that are up to four times faster than standard USB 2.0 drives. Whether transporting music files, sensitive business info, pictures or even full-length movies, you can "store-n-go" on the run with the Corsair GT USB line. The drive has been optimized to take full advantage of its advanced flash controller technology as well as screened and hand-selected NAND flash chips. Corsair Flash Voyager 16GB GT – MSRP: \$169.99 – www.corsair.com

Mondo Files in Your Pocket

Other World Computing (OWC), a leading Mac and PC technology company, has announced their highest capacity portable, bus-powered storage drive to date: the OWC Mercury On-The-Go 500GB, 5400RPM portable storage drive. The Mercury On-The-Go 500GB offers blazing-fast FireWire 800, FireWire 400, and USB 2.0 connections, and is now available with 56% more data capacity than the previous award-winning Mercury On-The-Go model.

Immediately available and priced at \$359.99, the Mercury On-The-Go drive is a palm-sized performer with huge capacity that fits in a shirt pocket. It's built with the latest reliable, high-performance drive mechanisms and interfaced

with OWC's custom bridge solution, featuring the Oxford924 chipset. For easy backup, the portable drive includes the full retail software versions of the latest award-winning Prosoft DataBackup III for OS X and NovaStor NovaBackup for Windows. All drives are covered by a one-year warranty and are compatible with Apple OS Versions 8.5 through 9.2.x; Apple OS X 10.0.3 and higher (including the latest OS 10.5.x); and Microsoft Windows 98SE, ME, 2000, XP, Vista. For more information, see: visit <http://eshop.macsales.com/shop/firewire/on-the-go> for more on this and other OWC drives.

Boost Your Intelligence

Intelligence, Inc. has announced the official launch of DJ Intelligence Version 6.0 (www.djintelligence.com) the latest update to this online service for DJs, which allows them to add interactive client tools to their existing website, including tools for booking and planning events online.

Version 6.0, which has been in the works for nearly a year, launches over two dozen enhancements to the software including the ability to display song lyrics for any song in the DJ's music library with a single click, the ability to get client questions sent directly to the user's cell phone

from their website, further customization options for client forms, controlled staff access to client and event information, and even the ability for users to run the tools on their own URL with the optional Private Label™ edition. Additionally, Version 6.0 features faster performance, due to network improvements. (For a full listing of features included in Version 6.0, please visit www.djintelligence.com/account/features6.0.asp.)

The powerful advancements included in Version 6.0 came as a result of features that were requested by

some of the thousands of DJs who use DJ Intelligence.

"We are thrilled to finally be able to officially release Version 6.0 which includes features that were launched over the course of the past

year," said Scott Kartsounes, CEO of Intelligence, Inc. "Furthermore, it paves the way for an incredible 2008 and beyond, with some significant developments currently in the works. For those DJs not yet using DJ Intelligence, now is the perfect time to sign up for a trial and put it to the test on their upcoming weddings."

DJ Intelligence offers live demos and a 2-month trial. The regular service, available worldwide, is priced at \$99.95 per year, which includes the entire suite of tools for a DJ's website.

DJ Intelligence, a service of Intelligence, Inc., was launched in January of 2002 to give DJs the ability to add interactive tools into their existing DJ company website. Over a dozen dynamic tools are included with the annual subscription service, including an availability checker, online music search and request system, event planning forms, event timelines, satisfaction surveys, price quote generator, online booking system, contact inquiry form, secure web-based payments, automated client referrals, client login, guest requests, and much more. All tools are customized to match the look and feel of the DJ's website and can integrate into any existing site with ease, regardless of who designed it or where it is hosted—no programming required. **MB**



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All Hands on DEX

PCDJ DEX launches in a new direction

By Jim Weisz

The latest release from Digital 1 Media comes in the form of PCDJ DEX. While DEX is a good piece of software in its own right, don't expect an updated version of their popular Red software. DEX was actually created by DJDecks, a DJ software company based in Belgium. As a result, it looks and acts very differently from past versions of PCDJ.

After installing DEX, you will have two new icons on your desktop: one for the PCDJ Red version of DEX and one for the regular version of DEX. The big difference is that in the Red version you can't change the skin and the features are somewhat limited as compared to the full version of DEX. For this review, I will just focus on the main version of DEX.

The default skin for DEX is called "dunks-1982Darkside" and is a slick looking black/dark gray skin. The other skin that is included with the software is called "pcdj_timecode." I personally preferred the dunks skin and used that most of the time. There are also other skins that are currently being developed; end user can also create their own.

New Filing System

If you're a devotee of PCDJ software, DEX will take some getting used to. Not only does it look very different but it operates very differently, too. Some key differences are the way it imports music and the time it takes to import music. After pointing DEX to a music folder, it will show up in your file browser. At that point it's a good idea to run the "build tag cache" utility, which makes switching between folders faster. On my laptop (an IBM Thinkpad T60) it took about 2 minutes to load 16,000 songs and run tag cache in DEX. In comparison, it took about 13 minutes for PCDJ FX VRM to load in the same number of songs.

While DEX loads the music very quickly, I prefer the way VRM manages music folders. In VRM it is very easy to right-click and add, delete or make changes to a music folder. DEX acts more like a file manager and doesn't have many right click options. It can be very cumbersome to use and I couldn't remove unwanted folders from the file browser area. I finally gave up after about an hour of trying to remove unwanted folders and



had to settle for having about 20 non-music related folders showing up in DEX.

Searching with DEX is pretty easy, since you can simply hit the F1 key and a search box will pop up. There are a few options you can toggle between while searching, including your entire song library, file browser, current play list and play list. You can also have it search while typing and search all fields if you'd like. Searching is very fast and I like that it starts to bring up results as you type.

Fresh Features

DEX has some nice features I've never seen in a PCDJ product before including: track coloring; a WAV form that runs during playback; recording; and a sampler. The track coloring feature could be nice if you wanted to highlight some of your hottest tracks, or different genres you use a lot in different colors. DEX offers 11 colors for your file names.

Another nice feature is the WAV form display that runs while the song is playing. For me it doesn't serve a lot of purpose but I could see it being useful if you want to see an upcoming break in the song or if you want to set the cue point visually. I tried setting the cue point for "Baby Got Back" just using the WAV form. I tried to cueing to the part right after the intro talking and I came very close to the spot I was looking for.

If you like to record your mixes, the record feature might be just what you've been looking for. I had to hunt around a bit to find the record button, which is located on the far right side of the screen. After hitting record you choose how you want to save the file (WAV, MP3 or OGG) and hit save. It will start recording immediately and will record until you hit the record button again. It takes more CPU power to record in MP3 or OGG (because not only is it recording but converting at the same time) so it is recommended to record as a WAV file and then convert to your desired

compressed file type later. When I tested recording I sensed no latency in the program or the recording, and the recorded file sounded great.

The sampler adds some depth to the software since you can use it for drops, or you can even load a whole song into one of your sample banks (I loaded in a 5 minute song and it handled it with no problem). This might be useful if you use the same song a lot, like "Girls Just Wanna Have Fun" for the garter song. You can store it in one of your sampler banks and fire it from there.

Room for Expansion

A key feature DEX is missing is true automation. The automation system built into VRM is very useful and always ran flawlessly for me. In DEX there is an auto-advance feature and a waitlist but it's not nearly as thorough as the VRM automation system, not allowing you to choose when you want the songs to fade in and out. I hope this area is developed more in future releases of DEX.

As someone who doesn't use manuals a lot, I was surprised to find myself referring to the DEX manual quite a bit. While it was pretty comprehensive, it did leave a little to be desired. It felt like it was written by the people at DJ Decks and was their manual just adapted for DEX. Since DEX is pretty similar to DJ Decks that's probably ok for the most part, but it didn't really address the issues with the file/folder management or automation.

Solidly-Built DEX

I used DEX quite a bit while testing it for this review, running it on my Thinkpad, and never had a hiccup, lock-up or any problems with playback. While some features may need more development, this is a solid program—and for mobile DJs looking to switch to computer-based DJing, that's important. The bottom line is that the program ran smoothly and I would feel confident using it at any of my events. www.pcdj.com **MB**

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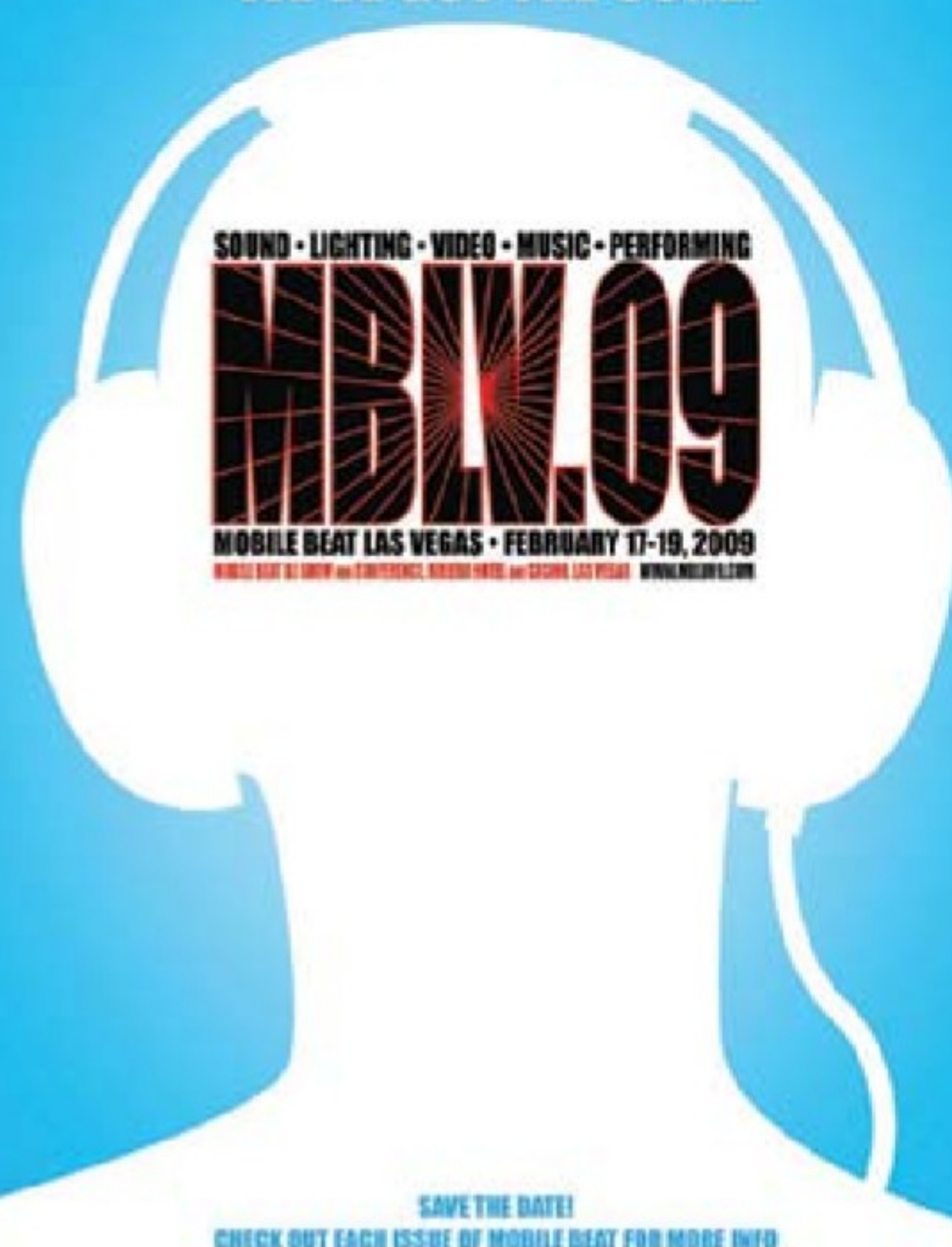
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SEVEN

Tips for Healthier Computers

A list of simple preventive steps to maximize PC lifespans—if only we'd take them!

By Rachel Friedman, www.newsandexperts.com

Whether we are part of a small business, a multinational, or are just trying to find a recipe online at home, we seem to spend just as much time fixing 'issues' and 'conflicts' on our computers as we do working on them. For the home user this is merely an inconvenience, but to a business it can add up to tens of thousands of dollars lost to decreased productivity or repairs.

Although the mere thought of trying to "fix" a computer would cause a cold sweat to break out in most of us, it is, in fact, the simple little things that even the most timid technophile could prevent, which cause the majority of our desktop woes.

"Malware, viruses, identity theft and spyware account for about 80% of all computer issues resulting in downtime," reveals IT guru Chip Reaves. "It is estimated that the lost-productivity cost due to these alone is around \$50 billion, and the associated IT costs of dealing with it has skyrocketed from \$20 billion to \$198 billion in the last five years."

Steps Toward Cyber Fitness

That is a lot of money and a lot of work-time lost. But Reaves, the National Director of Computer Troubleshooters, explains that there are certain simple tips everyone could adhere to—businesses and individual computer users alike—that will keep our computers (and wallets) in tip-top shape.

1. **Replace Old Hardware.** "Studies have shown that the likelihood of physical problems with computer equipment goes up significantly after 24 to 36 months," says Reaves. "Consider replacing computer systems every three years—considering how inexpensive computers have become, one major repair bill could

easily cost more than purchasing an entire new system."

2. **Use Power Protection.** "Surges and power drops can cause data loss and are always damaging to sensitive components, reducing their lifespan. Most people do use surge protectors, but what many don't realize is that surge protection wears off over time. For the best protection make sure that the surge protectors for all your computer equipment are replaced every 2 to 3 years."

3. **Don't Use Illegal Software.** "Many businesses don't realize that they don't 'own' software; just the licenses to use it on a specific number of PC's. Many software programs automatically report their usage via the internet, and breach-of-license letters and audits from

from Microsoft or Apple, and that firewalls are installed and maintained properly."

6. **Fight Off Spam, Viruses and Spyware.** "80% of all Computer Troubleshooters' service calls worldwide are from people with problems directly linked to these issues. You should consider good virus protection, spam filters and anti-spyware programs as mandatory if you want a trouble-free computer."

7. **Back Up Data.** "It sounds so obvious, but most companies fail to keep 100% of their important data backed up 100% of the time—there are often gaps in what's being backed up which are only discovered when it's too late. The consequences of lost data can put a company out of business on the spot, and data retrieval is frighteningly expensive."

The simple little things that even the most timid technophile can prevent cause the majority of our desktop woes.

software manufacturers to businesses are on the rise."

4. **Get Training.** "Having to spend money training your staff might sound like a waste, but most employees understand less than 20% of the software packages they use. The gain in productivity far outweighs the training costs."

5. **Deploy Firewalls and Security Updates.** "The internet is full of hackers who regularly try to access computers for nefarious purposes. If they get in (either directly, or with the help of exploits from malware or viruses) the list of problems they can cause is pretty big; including stealing files or customer records, and deleting important data. It's important to be sure that all computers in your organization are updated with the latest security patches

With a small amount of common sense, weekly maintenance (much of which we can set our computers to do themselves) and some small financial outlays, we can have many more trouble-free workdays and spend far less on the IT repair man. This will allow us more "up" time to complete our work and give us the chance to explore the myriad other technology opportunities

that can help us improve our businesses, or our lives. Now that's technology in action.

About Chip Reaves

Chip Reaves is the National Director of Computer Troubleshooters. To help pay for his studies in computer science at Georgia Tech, Reaves began fixing computers for local businesses in the late 1980s. The part-time work quickly became a full-time business, with Reaves establishing Chiptech in 1992. Reaves was surfing the web when he discovered Australia-based Computer Troubleshooters in 1998, and by 1999 he had negotiated the rights to operate CTS in the US, a move that has led to over 230 CTS locations in North America today. Reaves is also on the board of directors of two local charitable organizations. Chip Reaves' website can be found at www.comptroub.com. **MB**



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WIRELESS MICROPHONE
SYSTEM



***VSP-M1**
MULTI-EFFECT DIGITAL SIGNAL
PROCESSOR/HARMONIZER/
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VEHICLE REVIEW

Carry that Weight

Toyota's big addition:
the 2008 Sequoia

By Anthony B. Barthel

If you're a football team, you have to be in the big leagues to get to the Superbowl. If you're a car company, creating full-size trucks and SUVs might be the equivalent. In one such an example, Toyota's made it to the big leagues and now has a second-generation full-size SUV in the 2008 Sequoia.

Available as an SR5, Limited or Platinum model, the Toyota people told me that the Sequoia is intended to provide exceptional room for very tall riders in all eight seating positions, while also being able to tow 10,000 pounds of whatever. Essentially, this is a vehicle designed for the "Great American Road Trip." Or, the DJ company that might bring dancers, lighting technicians, a DJ, a Master of Ceremonies and maybe a few guests to the party.

What's Hot

All 2008 Sequoias come with Toyota's 5.7 liter iForce V8 that puts out 381 horsepower. Attached to that engine is a six-speed automatic. The idea is to be able to easily move a lot of people and stuff around in a very spacious and comfortable environment.

The tested Sequoia was the top-of-the-line Platinum version, which is a new range-topper in the Sequoia family and could easily rival a Lexus in its appointments, interior and luxury. Heated

and air conditioned seats, a GPS navigation system with back-up camera that also helps locate a trailer hitch and beautiful leather-appointed seats, are just part of the package.

The Sequoia has a unique four-wheel independent suspension. Ford's Expedition has this basic feature too, but the tested Sequoia adds the ability to choose from a Comfort or Sport setting on the suspension. Figuring that the intention of this vehicle is to provide a comfortable cruiser for long-distance drives, I set the knob to Comfort and headed out for a long trek to attend America's ultimate football game. That's a great American road trip, right?

On the way, I was able to test the optional (\$600) dynamic laser cruise control, which measures the distance between you and whomever is ahead of you on the highway. You simply set a speed and the Sequoia is able to keep you cruising safely along. This feature makes cruise control usable again because it keeps this large vehicle at a safe distance from those ahead, even if they change speeds. Combine that with a GPS navigation system, heated and air conditioned seats, a very comfortable ride and a ton of room and you have a very comfortable cruiser indeed. The highway miles were very pleasant ones on my road trip.

Had there been back seat drivers, two of them would have been treated to heated seats and all the people in the second and third rows would have been able to enjoy DVDs on the in-vehicle entertainment system. Rear seat occupants can set the climate control temperature separately from that of the front seats. What more could they ask for? Besides massages, I mean.

What's Not

It takes three to seven years between the time a car company decides to put a vehicle into production and the time it hits the streets. In that time, the world can change, and since the concept's inception, America's appetite for Suburbans, Expeditions and, presumably, Sequoias has diminished. Fortunately Toyota also has what's cool today, the Prius, although there is still a market for vehicles that can tow and haul like the Sequoia. How much that market has diminished remains to be seen, but the bottom line is, you can't haul 10,000 pounds and six friends in a Prius.

In Summary

When Toyota announced the new Sequoia they indicated that it was intended for the segment of the auto population who carry another large portion of the general population with them, while also bringing along their luggage and thousands of pounds of trailered stuff. The tested Sequoia was very capable, comfortable and quite likable. But with an average of 14.4 miles per gallon with just two people aboard, it was also quite thirsty. A vehicle like this makes more sense with seven seats occupied, and that's the likely market for the Sequoia. But for the single driver with a frustrating commute, the Prius might be a better choice. It's all about choice and Toyota gives you plenty, which explains the company's popularity. **MB**

Join Anthony Barthel on the Curbside for car show schedules, automotive discussions, a photo gallery and more - www.curbside.tv.



Track the Facts

Base Price: \$55,600

Price As Tested: \$59,055

Major Options: Rear-Seat Entertainment System, \$1,670; Dynamic Laser Cruise Control, \$600.

Engine: 381 hp, 401 lb-ft of torque

Transmission: Six-Speed Automatic

Days on the Curbside: January 28-February 4, 2008

Model Year: 2008

Hot Town...

It's hard to believe it's been six years since Mobile Beat last rolled into the Midwest for a summer DJ and mobile entertainer show; and after roving the South and the Northeast, a return was certainly overdue. So we're headed back...and offering a fantastic selection of seminars, changes to check out new gear, and networking opportunities to attendees from the Windy City and the entire Heartland.

Make the commitment now to grow your business in 2008 and beyond, by attending the summer Mobile Beat Chicagoland show, July 14th through 16th! Your staging ground for a new level of success as an entertainer will be the Skokie Conference Center at the Holiday Inn North Shore in Skokie, Illinois.

Mobile Beat shows continue to be the leading forum to see the latest gear from the top manufacturers, learn from your peers and industry experts, and be inspired by dynamic keynote speakers. We connect a targeted audience of buyers and sellers of audio, lighting, video, and computer equipment,

along with a host of other entertainer-related products and services. Since 1997, DJs, manufacturers, suppliers, and industry influencers have converged on Mobile Beat events to shape the future of their business at our events.

We'll kick things off Monday morning with a keynote presentation by Al Lautenslager, best-selling author of *Guerilla Marketing in 30 Days*! Following on the heels of the dynamic appearance of Jay Levinson—the father of Guerilla Marketing—at MBLV08, show management decided to continue the topic and expand it, with Al's high-speed approach to the GM concept.

You can also look forward to:

9 Featured Seminars

3 Interactive Technology Sessions

Evening parties and social activities featuring the classic DJ All Star Showcase and a special ADJA-sponsored event

Networking

Hands-on exhibits in the vendor area

From 25-year veterans to the newest DJ in town, MB events are designed to help everyone in the business make smarter decisions and deploy powerful solutions that will result in financial savings, cutting-edge efficiency and enhancements to your events that will impress audiences and clients alike. (See the show schedule below.) **MB**

Seminars for DJ Success!

Monday July 14

GUERRILLA MARKETING IN 30 DAYS

AL LAUTENSLAGER

This session encourages busy business professionals to hurdle the excuses of time, money or motivation, equipping them to take dynamic strides toward new client acquisition and increased sales by following a 30-day marketing blueprint. Al will cover the following:

What to do if your answer to any of these questions is "No:"

Do you have MORE customers than you can handle?

Can't decide where to begin marketing?

Aren't sure how to put the pieces together or can't stay motivated and focused?

Al will also discuss what to do if your advertising budget is virtually non-existent and how to get massive PR without an agency.

Al Lautenslager, public speaker, author, business owner, marketing consultant and Guerrilla Marketing coach, takes audiences to a whole new level of thinking with his insights

on finding opportunity, business networking and Guerilla Marketing. With more than two decades of business, marketing and development expertise, Al delivers his messages with passion and insight.

MARKETING & SELLING TO THE 21ST CENTURY BRIDE - Andy Ebon

25 years ago, the choices for marketing to the bride and groom were limited: print ads, bridal shows and referrals. Now, wedding couples have instant access to information at anytime, from anywhere. Unfortunately, the ever-increasing volume of communication is overwhelming their ability to filter and process information in order to make good buying decisions. Hence, the evolution of "Bridezilla"—a woman who is overwhelmed by information excess. This presentation will discuss the symptoms, and offer the solutions, adjustments and enhancements critical to understanding how to effectively communicate with the Virtual Bride and Groom, in this Digital Era.

Andy Ebon owns and operates EBS Virtual Communications, a sales and marketing strategy and website development company, focused on the Hospitality,

Wedding, and Entertainment industries. He is a sought-after presenter, speaker, or seminar leader

MORE GUERRILLA MARKETING IN 30 DAYS AL LAUTENSLAGER

In this follow-up session, Al delivers a powerful summary of essential marketing tactics and cuts to the heart of Guerrilla Marketing, while taking attendees to levels of success they may have deemed unreachable.

PERFECT HOST: MAKING PERFECT SENSE JIM CERONE

The DJ is vital to the success of any event. Jim Cerone's seminar unveils specific key steps DJs should use to make their parties come alive. During this presentation, Jim will share his secrets of "show prep," reveal how to get your "team" together; and explain the importance of your "Preamble." Using these techniques will make your events more personal, more effective and lead to more referrals.

Born and raised in the Chicago area, Jim returns to the Windy City to present this seminar. A mobile DJ since 1980, Jim's business succeeds with no advertising other than his

...Summer in the City!

web site. From 2003-2006, Jim served on the ADJA National Board of Directors, and now serves on the Advisory Board of Directors for the Wedding Entertainment Directors™ Guild.

NETWORKING YOUR WAY TO MORE PROFITABLE RELATIONSHIPS AND MORE MONEY!

JODI HARRIS

Being an outstanding DJ entertainer is only part of the recipe for business success. People skills are every bit as important. Jodi will help you acquire and strengthen those skills, focusing on a variety of established ways of achieving success through networking. From her strong background in interpersonal skills, she'll share vital etiquette tips, such as business card savvy, basic table manners and sharing lunch with that important contact. Jodi will also discuss schmoozing techniques that will make a lasting impact on the professionals with whom you do business, how to network with competitors, and so much more.

Jodi Harris, of Sight & Sound Events, Inc. in Las Vegas, has presented this seminar on five previous occasions to wedding industry professionals.

WEBSITES 2008!

WITH JIM WEISZ AND SCOTT KARTOUNES

Take your website to the next level with this seminar that will touch on website basics, including principles of website design and search engine optimization. It will also cover online interactivity—the wave of the future on the web—in greater depth. Take your website from a static brochure to an interactive destination that engages your website visitors with various calls to action.

Tuesday July 15

EXHIBITS NOON - 5 PM

TAKE SOMETHING OLD AND MAKE IT NEW MANNY OTERO

Designed for smaller-market Mobile DJ/s/ Entertainers and corporate entertainers, this program will show you how to create your own unique entertainment elements for weddings, corporate events and private parties. Manny

Otero, owner of InSane Diego Productions in San Diego, CA. has found a formula to create new ideas from old ones that will enhance your performance and bring you new business from both old and new clients.

IT'S HARD TO RESIST A SOFT SELL – 10 STEPS TO EASY MONEY KEN DAY

A brief history of hard sell techniques, why they are ruining your business and 10 easy soft sell techniques that will cause clients to love you and think of you first, no matter what type of business you have. The culmination of this presentation is the 10-item check list for a "Perfect Soft Sell," followed by open Q & A.

Ken Day, the co-author of The Master Wedding MC: A Guide for the Professional Wedding Entertainer, owns and operates Movin-Tunes in La Mesa, California.

CREATING PRINT ADS THAT DRIVE LEADS AND SALES-ANDY EBON

Any wedding industry business that is spending money (or planning to spend money) in print media and would like their investment to work harder and be more effective. Some of the most important marketing dollars in the wedding industry are spent on print advertising for weddings. This proactive session will break down the imagery and copy in ads to show why some ads pull response and others do not, and is guaranteed to help you design or revise print ads to give you more bang for your marketing buck. Key take-aways will include: The critical importance of a compelling headline; copy strategies that grab the prospect's attention; developing realistic goals for print ads; what you should expect from a directory or magazine publisher; and much more.

*All seminars, events and workshops are on a first-come, first-served basis and are subject to change without notice.

Wednesday July 16

EXHIBITS 10 AM - 5 PM

SUMMER PRO-ACADEMY

NorthernLightFX is proud to once again offer their highly acclaimed ProAcademy classes at the Chicagoland Mobile Beat show. Three seminars will be offered:

Audio for Entertainers – A comprehensive overview of audio and how it affects us as DJs. (8:00 AM)

Topics discussed will include choosing the best loudspeakers for your application and how speaker placement affects sound. We'll decode a manufacturer's data sheet and explain it in plain English. This course will also cover decibels and how to cope with noise ordinances or level requirements. Additionally, frequency, power, directivity, the "inverse square law," and beaming will be covered. An important update on the FCC's "White Space" auction and how it will affect wireless systems is also included. This seminar is a must for all DJs who are serious about their sound.

Power Management – We're under attack! (9:45 AM)

Don't be held hostage by bad power! Electricity is the lifeblood that powers your entire show. Learn how to protect against surges, spikes, power outages, noise, hum and more. These problems and other artifacts are more prevalent now than ever before, so a thorough knowledge of defense techniques is required, to keep your sound clean. Electrical fundamentals, power conditioners and Uninterruptible Power Supplies (UPS) will be covered in an easy to digest, yet powerfully informative format.

DMX – Taking Control! (11:00am)

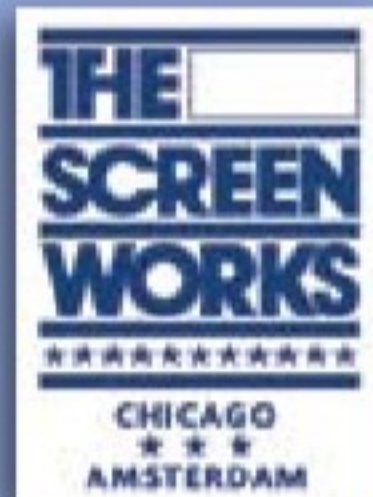
How to take complete command of your lights...DMX fixture and controllers are more affordable than ever before, but what does it mean to you? We'll discuss the origins of DMX and where the future promises to take it. Learn how the protocol works, how to make the most of programming, and the different types of controllers on the market today.

ProAcademy seminars are highly informative, fast-moving and extremely relevant to YOUR show. Come learn how you can get more out of your gear!

EXHIBITOR ROSTER



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SPEAKING OF SERIOUS PROFITS...

KEYNOTE SPEAKER AL LAUTENSLAGER

Al Lautenslager—public speaker, author, business owner, marketing consultant and Guerilla Marketing coach—gives his seminar audiences the tools to energize their businesses by seizing new opportunities, developing better business networking skills and implementing tried-and-true Guerilla Marketing techniques. With more than two decades of business, marketing and development expertise, Al delivers his messages with passion and insight. Check out www.Market-For-Profits.Com for more on his approach to marketing and maximizing profits. Mobile Beat Publisher Ryan Burger caught up with the busy, dynamic presenter...

RB: Tell us more about yourself...

AL: Basically my background is corporate marketing. Left the corporate world to start my own printing and mailing business; I was in the paper industry so it was a natural transition. That was 13 years ago. As a business owner, you have to implement marketing, especially on a small business scale. I left the corporate world, and went into the small business world, and had to market a different way. Had to learn that immediately...otherwise the business wouldn't have taken off.

When I basically differentiated my business as being a marketer, people were starting to come to me more for the marketing than the printing and mailing that I was trying to sell. They forgot to buy the printing, so I decided this wasn't going to work: I needed to make some money, somehow. So I decided to start a marketing consulting company—and that

took off. What would happen is that people would ask me to speak to their organizations and companies about marketing—the marketing that I was doing as a small business owner, which was very Guerilla-like, because I didn't have a huge budget. And I found out that I loved it, I was good at it, and people received tremendous value from it. So at that point I needed to leverage a national platform of some sort, so I hooked up with Jay Levinson, the father of Guerilla Marketing. In the meantime I had been doing some writing for Entrepreneur magazine, which he had seen... We hooked up and wrote Guerilla Marketing in 30 Days. That book became a best-seller three weeks after it was released. Right now I spent most of my time travelling the country speaking and consulting...and I still own the printing and mailing company, practicing exactly what I preach to audiences every day.

RB: Tell me a little more about that printing and mailing business.

AL: It's a small commercial printing company: brochures, business cards, postcards, a lot of direct mail. It was nice when people would come in to talk about a newsletter, and I could give them the Guerilla Marketing angle on it. When they wanted to talk direct mail, I could talk the marketing side of direct mail because I'm an expert there. All of this, while getting it executed under one roof. It's small, but it serves a small business-to-business focus. We started out doing the design and printing, and then moved into the marketing development.

RB: A question that I also posed to Jay Levinson: It's been said that anyone with \$2,000 can look like the biggest business in the world. This can be done deceptively, but it can also be used ethically by a small business to compete with the big players. Can you comment on this idea?

AL: I call that "positioning." \$2,000 is a lot of money. I can show you how to do that with a lot less than \$2,000. If that's the goal/identity that you want to communicate to your target market, absolutely, there are ways to do that. People ask me that all the time. I started my printing/ mailing business thirteen years ago with a blank sheet of paper. Zero. We went to a million-dollar company in four years. It was because of that very thing, that people would ask

"How's your business?" and I would respond with "It's going very well." That was before we were breaking even; I communicated an air of success. What you just described is positioning.

Here's a good example: A consultant that I was working with kept calling herself a consultant when she helped companies put leadership programs in place. You are now a "Leadership Expert," I told her. She told me the next day that she had signed her first big client because she had called herself a "Leadership Expert." Everybody sitting in this room is an expert in something...and people like to buy from experts. That's positioning, and that's what Jay Levinson talks about in Guerilla Marketing.

RB: Give us a preview of what you'll share with DJs in Chicago.

AL: A lot of times I'll speak to an organization and people hear my message, examples the concepts and more. The whole concept of Guerilla Marketing is marketing using time, energy, imagination, information and knowledge and not necessarily writing checks out of a checkbook. Typically the audiences that I talk to don't have a marketing budget. I teach them how to use positioning to get customers without spending a dime. They immediately pay attention. Then I talk about networking, PR and all these things that don't cost money. We then go into stories and real-life examples of people that have benefitted from these, including myself...

Guerilla Marketing in 30 Days is done as a keynote presentation, with a follow-up session later in the day. I start out with real-life situation in Chicago where we leveraged a ton of business with one little imaginative PR idea. Then I go through about 20 other examples of how people have used Guerilla Marketing...It really gets the imagination going and the creative juices flowing in the minds of the audience members...You get the essentials of how your marketing plan can be developed and get the right message to the right target market. A lot of examples and a lot of concepts. By the time I'm finished, you will hear 40 different stories of how companies have used these concepts to market their businesses successfully. **MB**

The Truth About Creativity

Getting creative about getting your message across **By Jay Conrad Levinson**

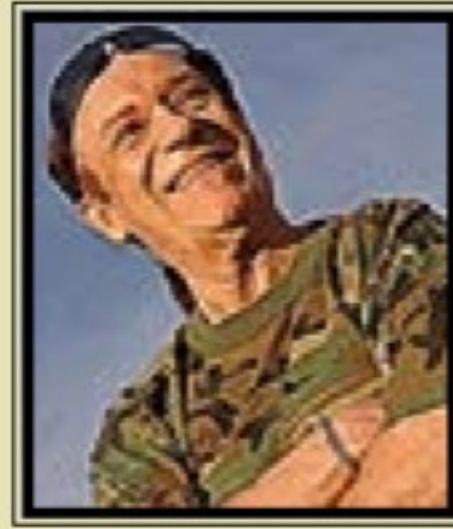
The concept of creativity is over 50,000 years old and has always been an inherent talent in Homo sapiens—human beings, as we know them now. It was not an inherent talent in Neanderthal man. Michael Ray, a Stanford professor who teaches a course on creativity, says that creativity exists within everyone. He believes that when people can't tap into their creativity, that doesn't mean it doesn't exist. Instead, it means that the creativity is being suppressed by what he terms as the voice of judgment—what I term as the inner censor. That's what gets the blame for destroying self-esteem.

Professor Ray believes there are five qualities of creativity: intuition, will, joy, strength and compassion. Four tools stimulate those qualities: faith in your own creativity, absence of judgment, precise observation and penetrating questions. He and I agree wholeheartedly that creativity is not one great eureka moment that produces a brilliant idea. Instead, it is a way of life.

Almost every creative professional knows very well that true creativity is not the result of inspiration, but instead comes from hard work and focus. I've authored or co-authored 29 books so far, and not one of them has come from a moment of inspiration. If I waited for that flash of inspiration, I'd still be laboring over page one of my first book. The idea is to be able to create by reaching deep into yourself and not to wait for a bright light to flash inside your head. If you do, you're in for a long, dark wait.

Job Description for Guerrillas

Your job as a guerrilla is to come up with a winning meme (an engaging, easily transmitted idea)—one that identifies your business and communicates something about the quality that you offer, expressed in terms that suggest a benefit. If you're looking for creativity heaven, you'll



find it right inside of yourself. And you'll see that as your meme will be the result of your creativity, it will also serve as the nucleus of your creativity for all your future marketing.

Dotcoms and Memes

A powerful meme would be of extreme value to a dotcom company because it would make their offline marketing far more effective at being remembered, motivating people to access a site, and demonstrating the primary benefit that the company offers. But many dotcom business owners are so wrapped up in technology that they are used to finding their inspiration outside of themselves rather than within. After all, it's outside of themselves technology has always resided. But the rules are different with true guerrilla creativity. It resides inside of them—if only they'd look long and hard enough.

With the telecommunications wars being waged with ferocity and non-stop telemarketing, all the phone companies have been striving for a point of difference. My guess is that some copywriter in some ad agency was one of many working to give his or her client an edge. Research showed that one of the benefits that could be offered by a phone company was clarity of sound.

Shhhhhhh!

That copywriter most likely pondered this concept and then tried to recall how people refer to clear sound. "So quiet, you could hear a pin drop," came to mind. That spurred the birth of Sprint's meme, a graphic depiction of a pin dropping next to a telephone. As with many memes, it did require a bit of explanation, which Sprint did with its TV commercials.

Since that time, Sprint has been using its meme wisely and consistently, in true guerrilla fashion. Ideally, they'll be able to stay with it for a long time, or at least until research shows that clear sound is now taken for granted. Unlike Y2K, which was a short-lived meme, the pin dropping can be a meme with longevity—the best and most powerful kind.

The tale of Sprint is a tale of creativity in ac-

tion. You can be certain that the imaginary copywriter was not aiming to win awards or accolades. Instead, the motivation was to communicate a meaningful benefit to consumers, something instantly communicated by the visual of a pin dropping. In just a flash, viewers and readers got the point—no pun intended. This kind of creativity is rare. But it's the kind you'll need in our increasingly competitive marketing environment.

Because creativity is so misunderstood in marketing circles, astonishing sums of money are wasted. Truly creative marketing does not have to be attractive, but should come on strong to key prospects, attractiveness be damned. It takes into consideration the lifetime value of a customer rather than the instant gratification of a quick sale. **MB**

Jay Conrad Levinson is the author of the best-selling marketing series in history, Guerrilla Marketing, plus 30 other books. His books have sold 14 million copies worldwide. His guerrilla concepts have influenced marketing so much that today his books appear in 41 languages and are required reading in many MBA programs worldwide. Guerrilla Marketing is a way for business owners to spend less, get more, and achieve substantial profits.



True creativity is not the result of inspiration, but instead comes from hard work and focus.

ProDJ FILES

In Good Company

Charlie Petrach has it all covered, from intimate weddings to outdoor blowouts **By Ryan Burger**

Charlie A. Petrach, President of Party Company, LLC out of Racine, Wisconsin (www.partyco.com) got his start as a DJ by replying to a help wanted ad in the local paper, when he was 17 years old, way back in 1987. After working for that first DJ company for a couple of years, he moved to the East Coast, and worked there for a few years. He returned to the Midwest, finished college, and started his own business part time, then took it full time for a few years.

"Back in 1993," recalls Charlie, "I was able to start the Party Company full time, doing everything we do: weddings, school dances, whatever came along. We started doing outdoor movies in 1999, adding inflatable outdoor screens in 2002." After diversifying and downsizing the business in the late 1990s and early 2000s, The Party Company now does fewer shows and larger events every year. Plus, on the opposite end of the spectrum, Charlie still functions as a single-op, doing one wedding a weekend.

One aspect of Charlie's success is his Racine location: "I'm located 45 minutes south of Milwaukee, 60 minutes north of Chicago...I'm literally a 6-8 hour drive from every major city in the Midwest." We asked him to elaborate on the success of his entertainment enterprise, The Party Company...

Ryan Burger: What is your current mix of events like?

Charlie Petrach: 60% of our business is outdoor movie events, 30% weddings, with the final being everything else. Total of around 200 to 250 events a year. My starting place on weddings is \$1,200. I will admit we go down from there depending on dates we want to fill. But we usually go up from there with our add-ons; our average wedding is between \$1,800 and \$2,200. Our outdoor movie events are around the same with a little less work involved. I get most of my business on weddings through referrals. I hate cold calling for gigs. I am a true proponent on attending trade shows, wedding trade shows, park and rec and college shows. That's where we get most of our business. Targeted marketing. Yellow Pages™ doesn't do much for us, we have a small listing. We advertise on specific websites for the target we are going after.

RB: Tell me a little more about the outdoor movie stuff.

CP: We were doing video dance parties for many years with our 15-foot screens and we were asked to do an outdoor movie at a college. We heard

that they wanted bigger screens so we invested in the larger Screen Works 25-foot truss screens for several years and started breaking into the outdoor movies for park and recreation departments and colleges. From that, the inflatable screen industry came along and it really grew from there. Now there are tons of other DJs doing it like we do. The inflatable screens have really changed the market and the business in the last couple years. The trussing screens would blow over in the wind outdoors because of them being rigid. People are realizing this will work, people just love sitting in their backyard watching a movie under the stars!

RB: OK, back to your solo venture, being a wedding DJ...

CP: Yes, I'm a single op for weddings, doing them since 1986. I do bring a DJ, my assistant to the event. I am a firm believer in having two people, one DJ one MC. I feel it's essential to have two people there, since a wedding is such an important event, you don't want something to go wrong. If you are running late, need help with the catering staff or getting the wedding party lined up, they are there...

I love to meet with the bride and groom two to three times after the initial consultation and the signing of the contract. Usually because of their schedule we only meet once or twice prior to the wedding day.

RB: Do you use any electronic tools to help overcome the limited time that you have with the bride and groom?

CP: All of our planning forms are online using DJ Webmin and DJ Intelligence. That's one of our biggest selling points. When I show them the planning forms they say, "Oh that's great, I can start planning it now"

RB: What are your typical systems for weddings and movie nights?

CP: For a typical wedding setup, I always work with two powered JBL or Mackie speakers, and I always bring a sub; lately I have been using QSC HPR powered series speakers. I always work off a laptop. Recently I have been certified as a CPS DJ (Computer Performance System) as done by Professor Jam after attending a seminar in Tampa. I always bring a couple of Pioneer CDJ-100s with a DJM300. I'll also bring some lighting depending on what the client wants. When we have a consultation I give them the option of no, some, or lots of lights, so it's really their event as to what they want. 80% of my weddings I will have a video screen setup. So I'm showing the photo montage, music videos, camera shots as part of an upgraded package that almost always sells.

For movie setup, we have three inflatable screens starting at 20 feet tall, going up to 40 feet. We will usually bring in a Mackie 1521/1807 sound system with the 40-foot screen, 6500-lumen to 8500-lumen projectors. For larger events with 1000 people or more, we will add more speakers back in the crowd. We can also do Dolby 5.1 surround sound with full processing.

RB: Where do you go from here with your life?

CP: I have a family now, I have two kids and I'm just watching them grow up...because my office is three blocks from my house, I'm able to watch my baby during the day and able to be home if I need to, and have a flexible schedule.

Professionally, we always want to see our business grow but the market has been pretty stagnant for the last few years. We have increased in our gross sales, but we have done roughly the same amount of events. My net hasn't increased over the last couple years. I want to get my bottom line up a bit more. I don't care if I do 20% more shows in a year, just improving cash flow. **MB**

You can help us populate this new series of ProDJFiles. If you know of a DJ who you would like to see on these pages, please email me at rb@mobilebeat.com. We are looking for both familiar faces who you would like to know more about, and also new "finds" who have a success story to tell about their own special niche in the DJ marketplace. -RB





NEW Glide Style CD Player Console
Patent pending
 FRG19CDJW Shown



NEW Glide Style Mixer Cases
Patent pending
 FRGS12MIX Shown

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NEW Glide Style Combo Cases
Patent pending
 FZGS1316WDLX Shown



NEW Glide Style TT Console
Patent pending
 FZGSBM10W Shown



NEW Glide Style Combo Case
Patent pending
 FRGS804 Shown





You Can Keep Your iPod

Friday, May 2, 2008, The Bellagio, Las Vegas, NV

Dear Diary,

Ten... Nine... Eight... Seven...

I'm sorry. I couldn't even make it all the way to number one. I've been told that counting backwards from ten to one can help to alleviate feelings of anger or negativity. Well, in this instance, it didn't work. I'm just as ticked off as I was when I internally mouthed the number ten.

Actually, the anger has subsided. It was at its peak an hour or so ago when I was in the casino, face to face with Joe: a man who was lucky enough to find someone willing to spend the rest of her life with him.

As I listened to this ignorant groom-to-be spout off how he was going to save a ton of money by DJing his wedding with an iPod®, I questioned how he conned his attractive fiancé into marrying him.

"I'm going to buy an iPod for \$200 and use that to DJ the wedding," Joe said. His bride-to-be, Carol, rubbed his arm as he bragged, "I'll save all the rest of the money that a DJ would charge, and I'll get to keep the iPod when the wedding's over. People are stupid."

Joe was kind enough to assure me that he wasn't trying to offend me, since I was a DJ. He just didn't see the need to spend two thousand dollars or more, when he could do the same thing—and keep the iPod.

"Wow, Joe, that's a great idea," I said. "Where are you going to get the music from?" Joe's eyebrows moved, and wrinkles formed between them as he contemplated my question. I slipped the knife in. "iPods don't come with music. You'll have to buy the songs, but they're only a dollar each," I assured him before digging that knife even deeper. "How long is the wedding?"

"It's just four hours."

"Five," Carol added. "Don't forget the cocktail hour."

"Well, the average song is four minutes. That's fifteen songs per hour. For five hours at one dollar a song, you're looking at around seventy-five dollars for music. You'll want a little more, just to be safe."

"That's still a lot less than a DJ, and I get to keep the iPod." Joe was really big on getting to keep that little gadget. He ordered two drinks from an at-

tractive waitress as I dropped a few coins into my slot machine and pulled the lever. Two bells and something that looked like a rotten tamale. Damn. I grabbed a few more coins.

"What kind of speakers are you using?" I asked.

"Speakers?" Joe's eyebrows did a repeat performance. "I didn't think about speakers."

"Well, of course you'll need a good set of speakers so people can hear that iPod."

"How much do speakers cost?" Carol asked as she let go of Joe's arm and moved closer to my machine.

I pulled the handle, crossed my fingers, and said, "Oh, you can get a good pair of speakers for eight hundred to twelve hundred dollars." Then slot machine came to a rest with two rotten tamales and an ace. "But, you'll get to keep the speakers and the iPod."

"And it's still less expensive than a DJ," Joe said. Enthusiasm crept back into his voice. Carol looked impressed with her man.

The small triumph was short lived.

"What kind of mixer are you using?" I left my machine alone and focused my full attention on Joe who was now taking his drink from the waitress.

The anticipated response came quickly, "Mixer?"

"What's a mixer?" Carol asked right on cue.

I played my slot machine as I gave a brief definition of mixers, channels, and faders. Then I provided prices for appropriate models before ending with, "Plus, you'll get to keep the mixer, speakers, and the iPod."

"What do we need a mixer for?" Carol asked.

I ignored her comment and gave the one armed bandit another pull as I put another nail in the coffin. "Now, you just plug your cordless microphone into your mixer and you're ready to rock."

"Cordless microphone? You have a cordless microphone, Joe?"

"No," Joe answered his fiancée as he looked at me. I answered the question that I knew he must have been thinking.

"Oh, don't worry. Prices have come down on cordless mics. You can get a real decent one for around three or four hundred."

"Three or four?" Carol's mental calculator was ringing like I wished my slot machine would.

"Well, your total cost is around what you would pay a professional DJ, but you get to keep the microphone, speakers, mixer, and the iPod. Once you get all the wires to hook everything up. You're almost finished."

Carol asked, "Almost?"

"Well, you're pretty much done. You just have to decide who is going to make all of your announcements. Someone has to introduce you, announce your first dance, parent dances, cake cutting, all that stuff. And you'll just have to get there early enough before the ceremony to set up all the equipment and do a sound check. You could actually hire an emcee to do the announcements. For a small additional fee, he'd probably set everything up for you too. But, you seem to be a pretty bright guy, Joe. You can probably run the mixer to the amplifier, then to the... You have an amp, right?"

Carol looked at Joe who was downing the last of his drink.

After bringing the couple up to speed on amplifiers and prices, I pulled the handle on my slot machine one last time as I finished with, "And that amplifier is yours to keep too. You won't get to keep the emcee, though."

I didn't hit on the slot machine, but I did book Joe and Carol's wedding.

Until the next Diary. **MB**

If you have a particular incident or story you'd like to share that involves people treating you as a DJ - differently or strange - email it to me at raymardo@yahoo.com with "Diary Of A Mad DJ" in the subject.

*After earning a number of DJ awards, Ray Mardo published *Making Money as a Mobile Entertainer*. It was featured in *Entrepreneur* magazine, which also listed his LGR *Entertainment* in their top 500 businesses. Mardo released "Get Stupid" on Radikal/Popular Records internationally, and now runs online ventures and writes full time. He's received honors from film festivals including Austin, Slamdance, and Scriptapalooza and just completed his sixth screenplay entitled *The Fall Of The Thirteenth Disciple*.*



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THE NEW AND-TRU

How do current dance favorites stack up against the classic MB Top 200?

THE MOBILE BEAT TOP 200 FOR 2008

OVERALL MOST-REQUESTED SONGS OF THE LAST YEAR

RANK	SONG	ARTIST
1	YOU SHOOK ME ALL NIGHT LONG	AC/DC
2	SEXYBACK	JUSTIN TIMBERLAKE
3	LOVE SHACK	B-52'S
4	BROWN EYED GIRL	VAN MORRISON
5	POUR SOME SUGAR ON ME	DEF LEPPARD
6	SWEET HOME ALABAMA	LYNYRD SKYNYRD
7	DANCING QUEEN	ABBA
8	WE ARE FAMILY	SISTER SLEDGE
9	LIVIN' ON A PRAYER	BON JOVI
10	WONDERFUL TONIGHT	ERIC CLAPTON
11	CELEBRATION	KOOL & THE GANG
12	BABY GOT BACK	SIR MIX-A-LOT
13	SWEET CAROLINE	NEIL DIAMOND
14	BRICK HOUSE	COMMODORES
15	STAYIN' ALIVE	BEE GEES
16	AT LAST	ETTA JAMES
17	Y.M.C.A.	VILLAGE PEOPLE
18	BUILD ME UP BUTTERCUP	FOUNDATIONS
19	TWIST AND SHOUT	BEATLES
20	UNCHAINED MELODY	RIGHTEOUS BROTHERS
21	MY GIRL	TEMPTATIONS
22	PLAY THAT FUNKY MUSIC	WILD CHERRY
23	BLESS THE BROKEN ROAD	RASCAL FLATTS
24	AMAZED	LONESTAR
25	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
26	FRIENDS IN LOW PLACES	GARTH BROOKS
27	OLD TIME ROCK & ROLL	BOB SEGER & THE S.B. BAND
28	HEY YA!	OUTKAST
29	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
30	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
31	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
32	DON'T STOP BELIEVIN'	JOURNEY
33	BILLIE JEAN	MICHAEL JACKSON
34	FOOTLOOSE	KENNY LOGGINS
35	ICE ICE BABY	VANILLA ICE
36	MARGARITAVILLE	JIMMY BUFFETT
37	LET'S GET IT STARTED	BLACK EYED PEAS
38	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
39	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
40	THE TWIST	CHUBBY CHECKER
41	WHAT I LIKE ABOUT YOU	ROMANTICS
42	IT'S YOUR LOVE	FAITH HILL W/ TIM MCGRAW
43	KISS	PRINCE
44	SUMMER OF '69	BRYAN ADAMS
45	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
46	RESPECT	ARETHA FRANKLIN
47	I WANT YOU TO WANT ME	CHEAP TRICK
48	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
49	JUMP AROUND	HOUSE OF PAIN
50	CRAZY LITTLE THING CALLED LOVE	QUEEN
51	FLY ME TO THE MOON	FRANK SINATRA
52	LET'S GET IT ON	MARVIN GAYE
53	BUST A MOVE	YOUNG M.C.
54	HIPS DON'T LIE	SHAKIRA FT WYCLEF JEAN
55	I WILL SURVIVE	GLORIA GAYNOR
56	YEAH	USHER FT LUDACRIS/LIL' JON
57	CHA CHA SLIDE	DJ CASPER
58	LET'S STAY TOGETHER	AL GREEN
59	CHICKEN DANCE	SORTA CRACKERS BAND
60	SHOUT	ISLEY BROTHERS
61	IN DA CLUB	50 CENT
62	UMBRELLA	RIHANNA FT JAY-Z
63	GLAMOROUS	FERGIE FT LUDACRIS
64	UNFORGETTABLE	NATALIE COLE W/ NAT KING COLE COLE
65	RING OF FIRE	JOHNNY CASH
66	FAITHFULLY	JOURNEY
67	I LOVED HER FIRST	HEARTLAND
68	GREASE MEGAMIX	OLIVIA NEWTON/JOHN TRAVOLTA
69	SEPTEMBER	EARTH, WIND & FIRE
70	ROCK YOUR BODY	JUSTIN TIMBERLAKE
71	JESSIE'S GIRL	RICK SPRINGFIELD
72	RED RED WINE	UB40
73	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
74	THRILLER	MICHAEL JACKSON
75	CRAZY	GNARLS BARKLEY
76	HOT IN HERRE	NELLY
77	BLISTER IN THE SUN	VIOLENT FEMMES
78	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
79	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
80	I DON'T WANT TO MISS A THING	AEROSMITH

This year's world-renowned Mobile Beat Top 200 "most requested" lists are being taken to an entirely new level of accuracy and precision by teaming up with DJ Intelligence to use literally millions of actual client requests in the tabulations.

Nearly two million requests went into the tabulation, as tens of thousands of clients planned their events on the websites of the thousands of DJs who use DJ Intelligence. Given these

massive numbers, you will find these lists to be remarkably accurate and true to life. The Mobile Beat Top 200 and related lists have become the "gold standard" in song lists for DJs and clients around the world. This year's compilation is certainly no exception.

DJ Intelligence is a web-based system that allows mobile DJs to place a music search and request system on their websites. Clients can use this system to search the DJ's music library and create a "Must Play," "Play if Possible" and "Do Not Play" list for their event. The online system anonymously aggregates this data and tabulates it to generate these fascinating and useful song lists.

To include your clients' requests in the tabulation for 2008, you can visit www.djintelligence.com.

com, to add the DJ Intelligence music search request system to your website. It integrates seamlessly with any existing website, regardless of who designed it or where it is hosted. Setup takes just minutes. Every request your clients make will automatically be included in next year's tally.

More Online

For more lists beyond the ones included here, go to www.mobilebeat.com and subscribe to *Mobile Beat: The Mobile Entertainer's Magazine*. Once you sign up, you can enter the subscriber-only area of the website and download a PDF supplement to this year's printed lists, featuring extra content and a user-friendly format. Subscribers can also access complete PDF versions of every issue. **MB**

81	MY HUMPS	BLACK EYED PEAS
82	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
83	WILD THING	TONE LOC
84	MACARENA	LOS DEL RIO
85	HOTEL CALIFORNIA	EAGLES
86	WHITE WEDDING	BILLY IDOL
87	WALK THIS WAY	AEROSMITH
88	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
89	THAT'S AMORE	DEAN MARTIN
90	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
91	MY BEST FRIEND	TIM MCGRAW
92	ABC	JACKSON 5
93	YOU SEXY THING	HOT CHOCOLATE
94	1999	PRINCE
95	LADY MARMALADE	LIL' KIM/C.AGUILERA/MYA/PINK
96	RUNAROUND SUE	DION
97	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
98	COTTON EYE JOE	REDNEX
99	GET THE PARTY STARTED	PINK
100	SWEET CHILD O' MINE	GUNS N' ROSES
101	MY WISH	RASCAL FLATTS
102	ALL YOU NEED IS LOVE	BEATLES
103	FUNKY COLD MEDINA	TONE LOC
104	IT'S RAINING MEN	WEATHER GIRLS
105	ANOTHER ONE BITES THE DUST	QUEEN
106	HOLIDAY	MADONNA
107	KOKOMO	BEACH BOYS
108	THE WAY I ARE	TIMBALAND FT KERI HILSON
109	GETTIN' JIGGY WIT IT	WILL SMITH
110	I WALK THE LINE	JOHNNY CASH
111	I CROSS MY HEART	GEORGE STRAIT
112	IT HAD TO BE YOU	HARRY CONNICK JR.
113	BETTER TOGETHER	JACK JOHNSON
114	TAKE ON ME	A-HA
115	BRASS MONKEY	BEASTIE BOYS
116	CRAZY IN LOVE	BEYONCÉ FT JAY-Z
117	LET'S GO CRAZY	PRINCE
118	THE HUMPTY DANCE	DIGITAL UNDERGROUND
119	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY/JENNIFER WARNES
120	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
121	CECILIA	SIMON & GARFUNKEL
122	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
123	I SAW HER STANDING THERE	BEATLES
124	BEAUTIFUL DAY	U2
125	BY YOUR SIDE	SADE
126	COME AWAY WITH ME	NORAH JONES
127	ARE YOU GONNA BE MY GIRL	JET
128	MONY MONY	BILLY IDOL
129	YOU DROPPED A BOMB ON ME	GAP BAND
130	GROOVE IS IN THE HEART	DEEE-LITE
131	SUPER FREAK (PART 1)	RICK JAMES
132	MOONDANCE	VAN MORRISON
133	LIKE A PRAYER	MADONNA
134	YOU SHOULD BE DANCING	BEE GEES
135	OH, PRETTY WOMAN	ROY ORBISON
136	TOXIC	BRITNEY SPEARS
137	LAST DANCE	DONNA SUMMER
138	NEW YORK, NEW YORK	FRANK SINATRA
139	GOLD DIGGER	KANYE WEST FT JAMIE FOXX
140	TAINTED LOVE	SOFT CELL

141	TRULY MADLY DEEPLY	SAVAGE GARDEN
142	I CAN'T HELP MYSELF	FOUR TOPS
143	PROMISCUOUS	NELLY FURTADO FT TIMBALAND
144	CYCLONE	BABY BASH FT T-PAIN
145	JUMP JIVE AN' WAIL	BRIAN SETZER ORCHESTRA
146	IN YOUR EYES	PETER GABRIEL
147	LET'S TWIST AGAIN	CHUBBY CHECKER
148	LIFE IS A HIGHWAY	RASCAL FLATTS
149	DANCE, DANCE	FALL OUT BOY
150	ALL SHOOK UP	ELVIS PRESLEY
151	COME FLY WITH ME	FRANK SINATRA
152	OPEN ARMS	JOURNEY
153	STRONGER	KANYE WEST
154	LOST IN THIS MOMENT	BIG & RICH
155	YOU AND ME	LIFEHOUSE
156	DON'T CHA	PUSSYCAT DOLLS
157	WALK LIKE AN EGYPTIAN	BANGLES
158	PUSH IT	SALT-N-PEPA
159	PARADISE BY THE DASHBOARD LIGHT	MEAT LOAF
160	AIN'T TOO PROUD TO BEG	TEMPTATIONS
161	LOW	FLO RIDA
162	IT'S FIVE O'CLOCK SOMEWHERE	ALAN JACKSON/JIMMY BUFFETT
163	IN MY LIFE	BEATLES
164	EVERYTHING	MICHAEL BUBLE
165	HOLLABACK GIRL	GWEN STEFANI
166	AIN'T NO OTHER MAN	CHRISTINA AGUILERA
167	SEXUAL HEALING	MARVIN GAYE
168	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG
169	I'M TOO SEXY	RIGHT SAID FRED
170	SHE WILL BE LOVED	MAROON 5
171	VOGUE	MADONNA
172	THE DANCE	GARTH BROOKS
173	COPACABANA	BARRY MANILOW
174	TEMPERATURE	SEAN PAUL
175	I MELT	RASCAL FLATTS
176	SHE'S EVERYTHING	BRAD PAISLEY
177	ALL MY LIFE	K-CI & JOJO
178	WITH OR WITHOUT YOU	U2
179	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
180	I'VE GOT YOU UNDER MY SKIN	FRANK SINATRA
181	PUMP IT	BLACK EYED PEAS
182	REMEMBER WHEN	ALAN JACKSON
183	EVERYTIME WE TOUCH	CASCADA
184	FERGALICIOUS	FERGIE FT WILL.I.AM
185	GIVE IT TO ME	TIMBALAND FT N.FURTADO/J.TIMBERLAKE
186	JUST THE WAY YOU ARE	BILLY JOEL
187	NIGHT FEVER	BEE GEES
188	TAKE A CHANCE ON ME	ABBA
189	YOU'RE THE INSPIRATION	CHICAGO
190	ROCK THIS TOWN	STRAY CATS
191	BECAUSE YOU LOVED ME	CELINE DION
192	DON'T STOP THE MUSIC	RIHANNA
193	A MOMENT LIKE THIS	KELLY CLARKSON
194	MY LOVE	JUSTIN TIMBERLAKE FT T.I.
195	SMACK THAT	AKON FT EMINEM
196	PON DE REPLAY	RIHANNA
197	KISS KISS	CHRIS BROWN FT T-PAIN
198	MOUNTAIN MUSIC	ALABAMA
199	MILKSHAKE	KELIS
200	WIND BENEATH MY WINGS	BETTE MIDLER

BEHIND THE MUSIC

DJs share their top picks from 2007's crop...

Most of the weddings I do, the B&G are in their 20's. So when the grandparents have left and it's time to get them going I have been using the following:

"Don't Stop the Music" Rihanna

This has some nice peaks and valleys to draw them out to the dance floor.

"The Good Life" Kanye West

This is a good tune to help them appreciate their celebration.

"Low" Flo Rida

Has a great pulsating beat. The ladies love it.

"Gimme More" - Britney Spears

Brit is crazy, but they love her.

"Thnks Fr Th Mmrs" Fall Out Boy

A good tune with a hint of rock and pop together.

These are the ones from the last 12 months that have come out. Usually I rock the classics from the '80s and '90s.

DJ JEFF JONES, Puyallup, Washington

First, I would like to say that this list was very difficult to make. The majority of requests that I receive are usually songs that were released not much sooner than 2006. However, there are a few songs that I've found myself playing that were released in the past year:

"The Way I Are" Timbaland

Why? My guess is its hard dance beat and its catchy—although nonsensical—lyrics.

"Bubbly" Colbie Caillat

Why? I find this song often adds a more romantic or feminine feel to an event. Whether it is for a young lady's birthday party or a quieter hour at an afternoon wedding reception, it just fits.

"(You Want to) Make a Memory" Bon Jovi

Why? It's a newer, popular, slow, country-crossover song. I find it accompanies "Lost in this Moment" by Big & Rich, especially when used as a Dollar Dance song.

"Soulja Boy" Soulja Boy Tell 'Em

Why? It's a dance fad and most people (kids and adults alike) don't seem to realize what the song is about. They just know there's a dance that goes with it.

"Lost in this Moment" Big & Rich

Why? I get this one requested for either the First Dance or the Dollar Dance at weddings. A lot of people in my area seem to go for the crossover country.

DJ DUCKY, Indiana

TOP 100 NEW TUNES

THE MOST POPULAR DJ SONGS RELEASED WITHIN THE LAST YEAR

RANK	SONG	ARTIST
1	UMBRELLA	RIHANNA FT JAY-Z
2	GLAMOROUS	FERGIE FT LUDACRIS
3	THE WAY I ARE	TIMBALAND FT KERI HILSON
4	CYCLONE	BABY BASH FT T-PAIN
5	STRONGER	KANYE WEST
6	LOST IN THIS MOMENT	BIG & RICH
7	LOW	FLO RIDA
8	EVERYTHING	MICHAEL BUBLE
9	GIVE IT TO ME	TIMBALAND FT N.FURTADO/J.TIMBERLAKE
10	DON'T STOP THE MUSIC	RIHANNA
11	KISS KISS	CHRIS BROWN FT T-PAIN
12	GIMME MORE	BRITNEY SPEARS
13	BARTENDER	T-PAIN FT AKON
14	NO ONE	ALICIA KEYS
15	AYO TECHNOLOGY	50 CENT FT J.TIMBERLAKE/TIMBALAND
16	BUBBLY	COLBIE CAILLAT
17	BEAUTIFUL GIRLS	SEAN KINGSTON
18	HEY THERE DELILAH	PLAIN WHITE T'S
19	DON'T MATTER	AKON
20	CUPID SHUFFLE	CUPID
21	CLUMSY	FERGIE
22	THE WAY I ARE	TIMBALAND FT KERI HILSON/D.O.E./SEBASTIAN
23	BUY U A DRANK (SHAWTY SNAP-PIN')	T-PAIN FT YUNG JOC
24	THNKS FR TH MMRS	FALL OUT BOY
25	PARTY LIKE A ROCKSTAR	SHOP BOYZ
26	A BAY BAY	HURRICANE CHRIS
27	APOLOGIZE	TIMBALAND FT ONEREPUBLIC
28	BIG GIRLS DON'T CRY	FERGIE
29	WHINE UP	KAT DELUNA FT ELEPHANT MAN
30	WALL TO WALL	CHRIS BROWN
31	CANDYMAN	CHRISTINA AGUILERA
32	SHUT UP AND DRIVE	RIHANNA
33	TAKE YOU THERE	SEAN KINGSTON
34	SUMMER LOVE	JUSTIN TIMBERLAKE
35	2 STEP (REMIX)	DJ UNK FT T-PAIN/JIM JONES/E-40
36	LOVESTONED	JUSTIN TIMBERLAKE
37	GOOD LIFE	KANYE WEST FT T-PAIN
38	GIRLFRIEND	AVRIL LAVIGNE
39	PARALYZER	FINGER ELEVEN
40	THE GREAT ESCAPE	BOYS LIKE GIRLS
41	PARTY LIKE A ROCK STAR	SHOP BOYZ
42	GET IT SHAWTY	LLOYD FT YUNG JOC
43	STRONGER	KANYE WEST FT DAFT PUNK
44	THE SWEET ESCAPE	GWEN STEFANI FT AKON
45	MAKES ME WONDER	MAROON 5
46	LOVESTONED/I THINK SHE KNOWS	JUSTIN TIMBERLAKE
47	ME LOVE	SEAN KINGSTON
48	BECAUSE OF YOU	NE-YO
49	LEAN LIKE A CHOLO	DOWN AKA KILO
50	OUR SONG	TAYLOR SWIFT
51	LIKE THIS	MIMS
52	CRANK DAT (SOULJA BOY)	SOULJA BOY TELLEM
53	POP, LOCK & DROP IT (REMIX)	HUEY FT BOW WOW/T-PAIN
54	(YOU WANT TO) MAKE A MEMORY	BON JOVI
55	GET BUCK IN HERE	DJ FELLI FEL FT AKON/LUDARIS/DIDDY/LIL' JON
56	I'M SO HOOD	DJ KHALED FT T-PAIN/TRICK DADDY/PLIES/RICK ROSS
57	MISERY BUSINESS	PARAMORE
58	I NEED YOU	TIM MCGRAW W/ FAITH HILL
59	LIP GLOSS	LIL' MAMA
60	GET ME BODIED	BEYONCÉ
61	MAKE ME BETTER	FABOLOUS FT NE-YO
62	HATE THAT I LOVE YOU	RIHANNA FT NE-YO
63	WE TAKING OVER	DJ KHALED FT AKON/T.I./RICK ROSS/FAT JOE/BIRDMAN/LI
64	HYPNOTIZED	PLIES FT AKON
65	WITH YOU	CHRIS BROWN
66	BEER IN MEXICO	KENNY CHESNEY
67	I'LL STAND BY YOU	CARRIE UNDERWOOD
68	2 STEP	DJ UNK
69	I GOT IT FROM MY MAMA	WILL.I.AM
70	PIECE OF ME	BRITNEY SPEARS
71	LIVIN' OUR LOVE SONG	JASON MICHAEL CARROLL
72	TAMBOURINE	EVE
73	S.O.S.	JONAS BROTHERS
74	GIRLFRIEND (REMIX)	AVRIL LAVIGNE FT LIL' MAMA
75	HOME	DAUGHTRY

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TOP 100 NEW TUNES

76	I DON'T WANT TO BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE
77	TICKS	BRAD PAISLEY
78	TEARDROPS ON MY GUITAR	TAYLOR SWIFT
79	GET IT SHAWTY	LLOYD
80	BEAUTIFUL LIAR	BEYONCE FT SHAKIRA
81	BABY DON'T GO	FABOLOUS FT T-PAIN
82	WIPE ME DOWN (REMIX)	LIL BOOSIE FT WEBBIE/FOXX
83	SHAWTY	PLIES FT T-PAIN
84	DON'T BLINK	KENNY CHESNEY
85	BED	J. HOLIDAY
86	THE BEST OF BOTH WORLDS	HANNAH MONTANA
87	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FT AKON/LIL' WAYNE/ NIJA
88	BIG THINGS POPPIN' (DO IT)	T.I.
89	LOVE TODAY	MIKA
90	LET IT GO	KEYSHIA COLE FT MISSY ELLIOTT/LIL' KIM
91	POTENTIAL BREAKUP SONG	ALY & AJ
92	WAKE UP CALL	MAROON 5
93	TAKE ME THERE	RASCAL FLATTS
94	HOW FAR WE'VE COME	MATCHBOX TWENTY
95	SHINE	TAKE THAT
96	SEE YOU AGAIN	MILEY CYRUS
97	I GET MONEY	50 CENT
98	LOVE SONG	SARA BAREILLES
99	JUST FINE	MARY J. BLIGE
100	STEALING CINDERELLA	CHUCK WICKS

TOP 50 FIRST DANCE FAVES

RANK	SONG	ARTIST
1	AT LAST	ETTA JAMES
2	AMAZED	LONESTAR
3	BLESS THE BROKEN ROAD	RASCAL FLATTS
4	BETTER TOGETHER	JACK JOHNSON
5	I CROSS MY HEART	GEORGE STRAIT
6	IT'S YOUR LOVE	TIM MCGRAW W/ FAITH HILL
7	LOST IN THIS MOMENT [SINGLE]	BIG & RICH
8	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
9	MAKING MEMORIES OF US	KEITH URBAN
10	MY BEST FRIEND	TIM MCGRAW
11	WONDERFUL TONIGHT	ERIC CLAPTON
12	EVERYTHING	MICHAEL BUBLE
13	I DON'T WANT TO MISS A THING	AEROSMITH
14	ME AND YOU	KENNY CHESNEY
15	SOMEONE LIKE YOU	VAN MORRISON
16	BY YOUR SIDE	SADE
17	IT HAD TO BE YOU	HARRY CONNICK JR.
18	I COULD NOT ASK FOR MORE [RADIO MIX]	EDWIN MCCAIN
19	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
20	A MOMENT LIKE THIS	KELLY CLARKSON
21	COME AWAY WITH ME	NORAH JONES
22	FADE INTO YOU	MAZZY STAR
23	FROM THIS MOMENT ON [SOLO VOCAL]	SHANIA TWAIN
24	I DO (CHERISH YOU)	98 DEGREES
25	I FINALLY FOUND SOMEONE	BARBRA STREISAND/BRYAN ADAMS
26	LET'S STAY TOGETHER	AL GREEN
27	TRUE COMPANION	MARC COHN
28	ALL I WANT IS YOU	U2
29	ALL MY LIFE	K-CI & JOJO
30	ALWAYS AND FOREVER	HEATWAVE
31	BRIGHTER THAN SUNSHINE	AQUALUNG
32	CRAZY LOVE	VAN MORRISON
33	DONTCHANGE	MUSIQ
34	ENDLESS LOVE	DIANAROSS/LIONEL RICHIE
35	FAITHFULLY	JOURNEY
36	FROM THIS MOMENT ON [SINGLE]	SHANIA TWAIN W/ BRYAN WHITE
37	I ONLY HAVE EYES FOR YOU	FLAMINGOS
38	INTO THE MYSTIC	VAN MORRISON
39	JUST THE WAY YOU ARE	BILLY JOEL
40	OVER THE RAINBOW	IZ
41	THANK YOU FOR LOVING ME [RADIO MIX]	BON JOVI
42	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
43	WONDERFUL TONIGHT	ERIC CLAPTON
44	YOU AND ME	LIFHOUSE
45	A GROOVY KIND OF LOVE	PHIL COLLINS
46	BREATHE	FAITH HILL
47	FOR YOU [SINGLE]	KENNY LATTIMORE
48	GOD ONLY KNOWS	BEACH BOYS
49	I COULD NOT ASK FOR MORE	EDWIN MCCAIN
50	I CROSS MY HEART	GEORGE STRAIT

BRIDAL PARTY DANCE - TOP 20

RANK	SONG	ARTIST
1	FRIENDS IN LOW PLACES	GARTH BROOKS
2	MY BEST FRIEND	TIM MCGRAW
3	BLESS THE BROKEN ROAD	RASCAL FLATTS
4	CELEBRATION	KOOL & THE GANG
5	I HOPE YOU DANCE [SINGLE]	LEE ANN WOMACK
6	THAT'S WHAT FRIENDS ARE FOR	DIONNE WARWICK
7	FRIENDS	MICHAEL W. SMITH
8	I HOPE YOU DANCE	LEE ANN WOMACK
9	IN MY LIFE	BEATLES
10	WE ARE FAMILY	SISTER SLEDGE
11	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
12	YOU'VE GOT A FRIEND IN ME	LYLE LOVETT/RANDY NEWMAN
13	BETTER TOGETHER	JACK JOHNSON
14	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE
15	FRIENDS	ELTON JOHN
16	I'LL BE THERE FOR YOU	REMBRANDTS
17	I'LL STAND BY YOU	PRETENDERS
18	JUST THE WAY YOU ARE	BILLY JOEL
19	LET'S GET IT STARTED [RADIO MIX]	BLACK EYED PEAS
20	STAND BY ME	BEN E. KING

The top 5 most requested songs new songs that I have been asked for are:

“Beautiful Girls” Sean Kingston

The younger generation loves this song, and the older people seem to enjoy the “Stand By Me” music.

“Bubbly” Colbie Caillat

Great for background dinner music, but lots of requests for a slow song.

“Low” Flo Rida

The beat just gets people up on the dance floor.

“Our Song” Taylor Swift

The country top choice in the last few months.

“Hey There Delilah” Plain White T's

Young and old—everyone loves this song.

LES LEE, Music of the Night, Vancouver, BC, Canada

“Umbrella” (The Lindbergh Palace Radio Edit) Rihanna

This cut is a personal fave... better and more upbeat than what is on radio.

“The Way I Are” Timbaland

Kids' and adults' pick.

“Soulja Boy” Soulja Boy Tell 'Em

Kids' pick.

“The Sweet Escape” Gwen Stefani

Kids' and adults' party request—woohoo.

“Low” Flo Rida

Requested once before a big hit—I play often.

DJ JOHNNY K, Buffalo, New York

RANK	SONG	ARTIST
1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	TIM MCGRAW
3	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
4	MY GIRL	TEMPTATIONS
5	MY WISH	RASCAL FLATTS
6	BECAUSE YOU LOVED ME	CELINE DION
7	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
8	UNFORGETTABLE	NATALIE COLE W/ NAT KING COLE
9	LANDSLIDE	FLEETWOOD MAC
10	IN MY LIFE	BEATLES
11	YOU ARE THE SUNSHINE OF MY LIFE	STEVIE WONDER
12	BUTTERFLY KISSES	BOB CARLISLE OR JEFF CARSON
13	DADDY'S HANDS	HOLLY DUNN
14	ISN'T SHE LOVELY	STEVIE WONDER
15	STAND BY ME	BEN E. KING
16	THROUGH THE YEARS	KENNY ROGERS
17	FATHER AND DAUGHTER	PAUL SIMON
18	FIND YOUR WINGS	MARK HARRIS
19	I HOPE YOU DANCE	LEE ANN WOMACK
20	THE WAY YOU LOOK TONIGHT	STEVE TYRELL OR TONY BENNETT
21	YOU RAISE ME UP [RADIO MIX]	JOSH GROBAN
22	ALWAYS	PATSY CLINE
23	YOU'VE GOT A FRIEND	JAMES TAYLOR
24	A SONG FOR MY DAUGHTER	MIKKI
25	AND I LOVE HER	BEATLES
26	BALLERINA GIRL	LIONEL RICHIE
27	AT LAST	ETTA JAMES
28	BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKEL
29	YOUR SONG	ELTON JOHN
30	BROWN EYED GIRL	VAN MORRISON

RANK	SONG	ARTIST
1	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
2	MY WISH	RASCAL FLATTS
3	A SONG FOR MAMA	BOYZ II MEN
4	IN MY LIFE	BEATLES
5	THROUGH THE YEARS	KENNY ROGERS
6	ANGELS	RANDY TRAVIS
7	BECAUSE YOU LOVED ME	CELINE DION
8	HAVE I TOLD YOU LATELY	ROD STEWART
9	I HOPE YOU DANCE [RADIO MIX]	LEE ANN WOMACK
10	I'LL HAVE TO SAY I LOVE YOU IN A SONG	JIM CROCE
11	SIMPLE MAN [RADIO MIX]	SHINEDOWN
12	THE PERFECT FAN	BACKSTREET BOYS
13	THE ROSE	BETTE MIDLER
14	THERE YOU'LL BE	FAITH HILL
15	YOU'LL BE IN MY HEART	PHIL COLLINS
16	(THEY LONG TO BE) CLOSE TO YOU	THE CARPENTERS
17	100 YEARS	FIVE FOR FIGHTING
18	A SONG FOR MY SON	MIKKI
19	ANGEL EYES	JIM BRICKMAN
20	JUST THE WAY YOU ARE	BILLY JOEL

TOP 30 FATHER-DAUGHTER DANCES

TOP 20 MOTHER-SON DANCES

Father-Daughter Dance Developments

Two new songs for that paternal moment

By Dan Walsh

DJ Writes Father-Daughter Song

What happens when you take a mobile DJ career full of tender daddy-daughter moments on the dance floor, add the realization that your own little girls aren't so little anymore, then apply some poetic creativity to the situation? In Alan Reed's case, the result is a heartfelt song perfect for that spotlight dance between the bride and her father.

Alan, owner of Total Music DJ Systems southeastern Minnesota, explains the origin of his song: "I've been in the mobile biz for over 20 years and have done countless weddings... Whenever I talked to the fathers, just before their father-daughter dance, I'd mention how life has gone by in the 'blink of an eye' and that 'you're experiencing one of life's little moments,' at this point in his life where he's giving his baby away. Well, recently, I had my two daughters get married within four months of each other."

The lyrics grew out of Alan's own experience and those of the many dads and daughters he's had the honor of entertaining at wedding receptions.

"Last year, I mentioned the idea to a guy in a local band, Mike Archer, and we got together with his keyboard guy and came up with 'Blink of an Eye' They both have teen daughters, too. Mike is the guy singing on it." The band, Ten Cent Biscuit, gave the song a country ballad feel that really tugs at the heart strings, providing the perfect accompaniment to Alan's words. "It brought a lot of tears to everyone when we played it for my father-daughter dance, including me," says the DJ/dad.

His other gig as morning show on-air personality at Quick Country, 96-5 (KWWK-FM, Rochester, MN) has provided a way for Alan to share his song with a wider audience. And if the comments included on his website are any indication, the song has already touched a lot of hearts with its reflections on how fast life with family can pass by. Anyone interested in checking out song further, or getting a copy for their own use, can head over to Alan's DJ company website, www.totalmusicdj.com, where there is a prominent link. Here's the song's chorus to provide a taste:

*You blink your eyes She's your baby
Clinging tight to you with all her love
You blink your eyes, She's your girl
Holding your hand as she explores the world
I begin to realize
She's grown up in the blink of an eye*

"Cinderella" Waltzes to the Dance Floor

Whether it's from a newly inspired DJ/dad/songwriter or a multi-award-winning veteran singer/songwriter with a career spanning decades, the father-daughter connection is universal. For veteran mobiles, the latter reference might bring back memories of Bob Carlisle's "Butterfly Kisses" from a few years back. This time, however, we are talking about a new tearjerker from the Christian mega-star Steven Curtis Chapman called "Cinderella," from his latest album, *This Moment*. It's the 42nd radio hit for the well-loved religious artist, and the buzz is that it will be the biggest of his career.

Chapman was reportedly inspired by his two young girls, who he adopted with his wife, Mary Beth. The song has clearly affected listeners everywhere, as indicated by its CHR airplay, as well as a solid position in the iTunes Christian downloads top 10 (two months and counting, as of this writing).

"Cinderella" has all the cross-over potential of "Butterfly Kisses" and then some. From a DJ's perspective, this one might have more staying power, with its more "timeless" lyrics, and a classic country waltz rhythm. If you haven't had requests for this one yet, don't worry, your time will come. Be prepared for many spins on the dance floor for "Cinderella." (For more on Steven Curtis Chapman go to www.stevencurtischapman.com.) **MB**



Alan Reed (inset, L) and daughters Lindsey (L) and Katie (R)



Music madness

BE CAREFUL WHAT YOU WISH FOR

Musing on music industry changes By Steve Sharp

For years, music fans (most DJs among them) have had somewhat of a love/hate relationship with the major record labels, looking at them as the “evil forces” behind the gold and jewels that is “good music.” Why, those guys kept more of the money than the talented people whose music they sold! And they put out “crap” and/or didn’t give us what we wanted, when we wanted it, at a “reasonable” price. Some of us had to buy \$18 CDs for ONE SONG, because the label wouldn’t release an actual single of it. The horror! “What if we got rid of those thieves?!” was the “burn the witches” cry of outraged music lovers.

I began thinking about this not too long ago, when someone on a forum celebrated that Janet Jackson’s *Discipline* album debuted at #1 on the album charts, with 181,000 copies sold. Ten years ago, *Celebrity* by N-Sync debut at #1, with over 2,000,000 copies sold. So, what happened in 10 years? Are there fewer people who like music? Is music so difficult to obtain that people simply don’t bother as much? Maybe the prices went up to a level that fewer people are willing (or able) to pay? Let’s examine these, one by one...

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Music Lovers: An Endangered Species?

Are there fewer people who like music? Hardly! Music is EVERYWHERE, and in places that people barely dreamed of in years past...which, in turn, has dramatically shifted where hits might come from

or even what it means to have a "hit." For over 50 years, if it's on the radio, it's a hit. Not nearly as true anymore. Many hit TV shows have music supervisors who can have a major influence on a song and/or a band. A little over two years ago, a (then unknown) band called The Fray managed to get a single song into an episode of Grey's Anatomy, and turned that exposure into sales of over 1.5 million copies of their debut album.

Indeed, for artists to simply make a living in this business, or see a fraction of the kind of money that used to be attainable, new avenues of revenue have had to be found, such as ringtones, usage in commercials and/or movie placements. How many songs have become hits that you first heard in a commercial? There was a time artists were called "sellouts" for allowing their music to be used in commercials. People were actually mad at artists who dared take Budweiser's money. Video game companies now have divisions dedicated to music, and unlike before, where generic cheesy synthesizer compositions were used, now, games like Guitar Hero III have managed to drive sales of catalog acts like Metallica. In fact, music itself has become a game (or two or three): American Idol regularly has outstanding television ratings while, ironically, even the winners of the competitions are hardly "idols" at all. And how many other reality shows are competitions where the prize is a recording contract? If only today's recording contract was worth significant money.

Too Much Moolah for Music?

Is music so difficult to obtain that people simply don't bother as much? Again, no way! Quite the contrary, music is so EASY to obtain that we have a generation growing up to think that music is free, or at least worth no more than 99 cents a song, at most. And delinquent downloaders have fed this monster, too, with bizarre logic like: "Well, the record label doesn't pay the artists, so I won't, either." Let's say, after all is said and done, the artist gets 6% of all sales. Well, 6% of SOMETHING is still more than ZERO percent of stolen files, isn't it? But we're so "stick it to those record label thieves" that now many of us have become the thieves. Sure, music sharing (instead of buying it) hurts the "fat cat executives" of the music business, but in the process it also hurts the entire business, including the artists we claim to love. How DO you support the major artist, separate from the record label? I wish I knew.

Did the prices rise to a level that fewer people are willing (or able) to pay? I don't think so. In newspaper ads, I've seen Discipline available for less than \$10 (in order to drive first-week sales

Music is
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to think that
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or at least
worth no
more than
99 cents
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and get the #1 ranking). This \$10 price is as good as, if not BETTER than what CDs sold for fifteen years ago, and with inflation \$10 today is worth a lot less than \$10 fifteen years ago. Fewer people care, and those who do can easily find other means to get the music they want. And it's not just everyone's favorite scapegoat, the Internet, that's to blame. If you have any friends at all, you can easily borrow iPods®, CDs, copies of CDs, or even full hard drives, that, even at a paltry 99 cents per song, ought to have cost you \$50,000 or more. There's even a name for it: the "sneakernet."

For What It's Worth...

The sum total is: the music itself got devalued. Combine that with an already fickle and jaded public, now armed with MP3 players, video games, hundreds of narrowcast satellite radio channels and MySpace® buddies, and it's harder than ever to find commonality between people and their music tastes. Let me say that another way: it's harder than EVER to have a mainstream hit song. If someone asks you to play something "new" at a wedding reception, what exactly do you play for them, and are the responses as positive as in years before, when you would play the latest hits? What percentage of your audience even KNOWS new music? Sure, part of the issue is the music itself, but the rest of it is much larger than that; it's the climate and culture we're in right now. When you get your music for "free," that's exactly what it's worth to many people—nothing. If, as a DJ you're promoting how much music you have or how great your collection is, here's news for you: Almost no one cares. It's so easy to get a "collection" that the perceived value of music is easier to undercut than ever before.

Big Wheel Keep On Turning

So, OK, we killed the old business model, which is what we said we wanted because we all thought we were getting overcharged. But make no mistake: Music is still a business, and because of the higher degree of difficulty making money in it, the creativity has been stifled by more pressure, not less, resulting in a lot of "product" but a dearth of good music.

But, if the recent history I'm going over teaches us anything at all, remember that all things are cyclical. I await the day that music and the love of it will rise again, as an actual movement and not just as a means to market some other product. I don't know what sound, style, or genre will propel this resurgence, but I hope it's got a beat people can dance to. And I hope we're not all so hungry for it that it's not bludgeoned to death by greed and/or hype and/or overexposure, before it's given a chance to breathe.

My favorite song of all time has yet to be written, and this is why I keep listening. **MB**

Steve Sharp is a DJ in Southern California who has been spinning since 1981. In addition to running his own Signature Entertainment, he also creates a weekly radio remix show for Bo's Saturday Night Party on B95.1 FM. Steve not only plays the hits, but brings his encyclopedic knowledge of the stories behind them to each of his music columns. Steve can be reached at thatdj@aol.com.



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Charting the Top

It was only a matter of time before Jay's other life as a math professor seeped into his Mobile Beat articles...

By Jay Maxwell

It's always much easier to write an article the day after an exciting event. Last night was just such an occasion: a wedding reception where the dance floor stayed packed the entire night. After twenty five years as a mobile disc jockey, I still never take for granted that the party will be a success. There are times when it seems that the right groove just can't be found. For other events, like last nights, everything seems to work and the guests enjoy the celebration exactly like the client has planned. This time around, all age groups had a great time dancing to a wide range of music and the bride and groom were thrilled at the end of the evening. She gave me the biggest hug I've received in a long time from a client for a job well done. Interestingly, there was a severe storm that came through during the same time in which a tornado touched down a few miles away. No one even knew about the storm they were having such a grand time.

Ingredients for the Perfect Mix

Our clients typically fall into one of two categories as far as how they request what is played. On the one hand, some clients will request every song that they want to be played. Though they may give us some leeway in taking guest's requests and the order they we play the music, we always feel compelled to play as many of their suggestions as possible. The other camp of clients will give us a handful of their favorite songs to be

MOBILE TUNES - ALSO TOP 10

	ARTIST	SONG TITLE	BILLBOARD HIGHEST POSITON	YEAR
1	MORRISON, VAN	BROWN EYED GIRL	10	67
2	COMMODORES	BRICK HOUSE	5	77
3	B-52's	LOVE SHACK	3	89
4	KOOL & GANG	CELEBRATION	1	81
5	SISTER SLEDGE	WE ARE FAMILY	2	79
6	CHECKER, CHUBBY	TWIST	1	60 & 61
7	FOUNDATIONS	BUILD ME UP BUTTERCUP	3	69
8	LYNYRD SKYNYRD	SWEET HOME ALABAMA	8	74
9	BEE GEES	STAYING ALIVE	1	77
10	FRANKLIN, ARETHA	RESPECT	1	67
11	WILD CHERRY	PLAY THAT FUNKY MUSIC	1	76
12	OUTKAST	HEY YA!	1	2003
13	ABBA	DANCING QUEEN	1	77
14	GAYNOR, GLORIA	I WILL SURVIVE	1	78
15	TEMPTATIONS	MY GIRL	1	65
16	LAUPER, CYNDI	GIRLS JUST WANT TO HAVE FUN	2	84
17	QUAD CITY DJs	C'MON 'N' RIDE IT (THE TRAIN)	3	96
18	VILLAGE PEOPLE	Y.M.C.A.	2	79
19	KC & SUNSHINE BAND	SHAKE YOUR BOOTY	1	76
20	LOS DEL RIO	MACARENA	1	95
21	SOULJA BOY	CRANK THAT	1	2007
22	BEATLES	TWIST AND SHOUT	2	64
23	CHECKER, CHUBBY	LET'S TWIST AGAIN	8	61
24	GAYE, MARVIN	SEXUAL HEALING	3	82
25	JORDAN, MONTELL	THIS IS HOW WE DO IT	1	95
26	IDOL, BILLY	MONY MONY	1	87
27	GREEN, AL	LET'S STAY TOGETHER	1	72
28	KC & SUNSHINE BAND	GET DOWN TONIGHT	1	75
29	FOUR SEASONS	DECEMBER '63-OH WHAT A NIGHT	1	76
30	DARIN, BOBBY	MACK THE KNIFE	1	59
31	YOUNG M.C.	BUST A MOVE	7	89
32	SPRINGFIELD, RICK	JESSIE'S GIRL	1	81
33	GAYE, MARVIN	LET'S GET IT ON	1	73
34	SIR MIX-A-LOT	BABY GOT BACK	1	92
35	DEXYS MIDNIGHT RUN	COME ON EILEEN	1	83
36	ORBISON, ROY	PRETTY WOMAN	1	64
37	DEF LEPPARD	POUR SOME SUGAR ON ME	2	88
38	KC & SUNSHINE BAND	THAT'S THE WAY I LIKE IT	1	75
39	DIAMOND, NEIL	SWEET CAROLINE	4	69
40	SIMON & GARFUNKEL	CECILIA	4	70

played and leave it to us to build the remainder of the night based on guests input and our years of expertise. Building a memorable party is like putting together a jigsaw puzzle—you know the end result that you want, but finding the right piece at the right time is the challenge. The fun part of being a mobile disc jockey is the thrill when you play the next song and know that it was just the right piece of the entertainment puzzle.

Last night the client gave us just a few of her favorite songs, so we were at liberty to create a super party. Two factors helped us choose other songs for the dance: guest's requests and our experience of what typically works. Through years of research we have kept statistics on how often songs are requested; in fact, I base most of the lists you see in this column on this data, as well as

using it to generate the information in our book *Play Something We Can Dance To*.

An excellent resource to see where a song charted when it was first released is Billboard magazine and the outstanding Billboard compilation books written by Joel Whitburn. Billboard has many genre charts, but the chart position we quote is its peak on the "Top Pop Singles" chart. It is not surprising that many of the top songs that mobile DJs play were also top songs on the radio. But even more interesting is that several Mobile DJ standards either never made it on the Billboard magazine charts or charted much lower than one might expect based on their current popularity at a dance.

This phenomenon can easily be demonstrated using a basic Venn diagram. Observing

Party Songs

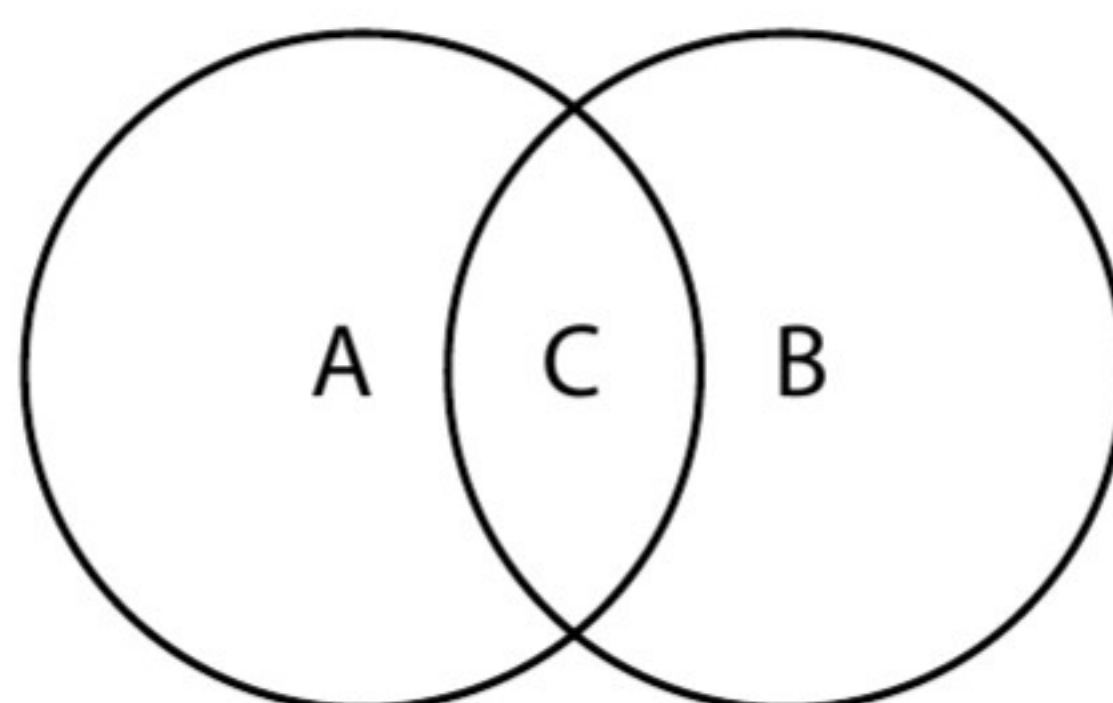
Building a memorable party is like putting together a jigsaw puzzle—you know the end result that you want, but finding the right piece at the right time is the challenge.

TOP MOBILE TUNES - LOW ON BILLBOARD				
	ARTIST	SONG TITLE	BILLBOARD HIGHEST POSITION	YEAR
1	GRIFFITHS, MARCIA	ELECTRIC BOOGIE (SLIDE)	51	90
2	MR. C - CASPER	CHA CHA SLIDE	NC	2001
3	DAY, OTIS	SHOUT	NC	78
4	SEGER, BOB	OLD TIME ROCK & ROLL	28	79
5	ARMSTRONG, LOUIS	WHAT A WONDERFUL WORLD	32	67
6	JAMES, ETTA	AT LAST	47	60
7	SINATRA, FRANK	NEW YORK NEW YORK	32	80
8	REDNEX	COTTON EYE JOE	25	95
9	EMERALDS	CHICKEN DANCE	NC	
10	ANTHONY, RAY	HOKEY POKEY	NC	53
11	NEWTON-JOHN, OLIVIA	GREASE MEGAMIX	25	96
12	AC/DC	YOU SHOOK ME ALL NIGHT	35	80
13	CUPID	CUPID SHUFFLE	66	2007
14	LED ZEPPELIN	STAIRWAY TO HEAVEN	NC	72
15	SUGARHILL GANG	JUMP ON IT (APACHE)	53	82
16	BAHA MEN	WHO LET THE DOGS OUT	40	2000
17	MEATLOAF	PARADISE BY THE DASHBOARD LIGHT	39	78
18	KC & SUNSHINE BAND	BOOGIE SHOES	35	78
19	OSBORNE BROTHERS	ROCKY TOP	NC	80
20	MARTINO, AL	DADDY'S LITTLE GIRL	42	67
21	SINATRA, FRANK	WAY YOU LOOK TONIGHT	NC	64
22	MORRISON, VAN	HAVE I TOLD YOU LATELY	NC	89
23	MODERN ENGLISH	I MELT WITH YOU	78	83
24	ROMANTICS	WHAT I LIKE ABOUT YOU	49	80
25	WEATHER GIRLS	IT'S RAINING MEN	46	83
26	PICKETT, WILSON	MUSTANG SALLY	23	66
27	MORRISON, VAN	MOONDANCE	92	70
28	VARIOUS	HAVA NAGILAH	NC	
29	FIDLER ON THE ROOF	SUNRISE, SUNSET	NC	71
30	MORRISON, VAN	INTO THE MYSTIC	NC	70
31	VIOLENT FEMMES	BLISTER IN THE SUN	NC	82
32	BROOKS & DUNN	BOOT SCOOTIN BOOGIE	50	92
33	BEASTIE BOYS	BRASS MONKEY	48	87
34	KOOL, DJ	LET ME CLEAR MY THROAT	30	96
35	STOOKEY, PAUL	WEDDING SONG	24	71
36	ROCKY HORROR	TIME WARP	NC	77
37	COMMITMENTS	MUSTANG SALLY	NC	91
38	CHERRY POPPIN DADS	ZOOT SUIT RIOT	NC	98
39	YELLO	OH YEAH	51	87
40	TAYLOR, JAMES	CAROLINA IN MY MIND	67	70

the Venn diagram, region C would be those songs that were both radio hits and also a current favorite of mobiles. However, region A represents songs that were solely hits on the radio and region B would encompass just the songs that are mobile hits but never charted (or charted rather low) on the Top 40 Billboard charts.

Interpreting the Data

The region B songs (those that are tools of the Mobile DJ, but never faired that well on the radio) can be divided into a couple of subcategories to explain why we can't live without them. Many are line dance songs or ones that invite group participation but aren't necessary ones that are tunes that you want to simply listen to. The "Electric Boogie" (Electric Slide dance), the "Cha Cha Slide,"



"Cupid Shuffle," "Shout," "Hokey Pokey," "Chicken Dance," "Grease Megamix," or "Cotton Eye Joe" are a few prime examples of songs that groups love to dance to. It's doubtful that "Hokey Pokey" or "Chicken Dance" ever traveled over the airwaves, and even last year's "Cupid Shuffle" had such a lim-

ited exposure to the FM frequencies that it stalled at number 66 on the charts. There are many sentimental songs that we use on a regular basis that bombed on the radio charts. One surprise is Louis Armstrong's classic, "What a Wonderful World," which "topped" the charts in 1988 at #32 after it was featured in the Robin Williams' smash movie Good Morning, Vietnam, but only charted as high as #116 ("bubbled under the chart") when it was released in 1968. Even the Etta James classic "At Last" did not break into the Top 40 in 1960, but in recent years topped many a DJ's play list of classic first dances for a bride and groom.

Some songs on the list are for very specific events. For example, at a bar or bat mitzvah, "Hava Nagilah" must be played or it wouldn't be an "official" event. For a father-daughter dance, "Daddy's Little Girl" is still often requested and "Oh Yeah" is played during the garter portion of a wedding reception. Finally, there are songs that are just great party jams that just didn't find enough listeners on the airwaves to warrant a high chart position when they were first released, but will never leave the mobile's arsenal of throw-down hits. Songs like "Old Time Rock & Roll," which made the charts twice (first in 1979 at #28 and again after appearing in Risky Business when it topped out at #48) and "You Shook Me All Night Long" (a relatively weak showing at #35)—these are almost guaranteed to get most able-bodied party attendees on their feet. I could go on and on, but you can just turn to this issue's Mobile Beat Top 200 list to find an "extended play" selection of the songs that will always be tops in the mobile DJ's book, when someone shouts, "Play Something We Can Dance To!" **MB**

Mobile Beat's resident musicologist since 1992 (in issue #11 and every one since), Jay Maxell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.



Catch the Shooting Star of Fancier Dancing

Are you Dancing with the Stars? Well, it appears America is!

By Mike Ficher

Are your dance floors filled with dancers and would-be stars mimicking the routines and dances popular on the newest successful incarnation of that perennial American favorite, the dance-based show? In other words, are you seeing the results of the nation's infatuation with the TV phenomenon *Dancing with the Stars*?

In the Soul

America, for a variety of recreational, social and spiritual inspirations, has always danced.

With its current popularity, *Dancing with the Stars* (DWTS) is just the current belle of the television ball, the latest in a long-line of media and non-media events sparking mainstream interest

in dancing. *American Bandstand* and its various local and regional editions, *Dance Fever*, *USA Dance Party*, *Soul Train* and the popularity of movies such as *Dirty Dancing*, *Strictly Ballroom*, and *Shall We Dance* illustrate the continual presence and social import of dance in popular culture.

Twistin' "In the House," and Beyond

In 1961, President Kennedy and wife Jackie were spotted in the White House doing the Twist, sparking a revival of the dance and a return to the top of the charts for Chubby Checker's version of the Hank Ballard-penned and recorded B-side, "The Twist."

In 1992, Melanie Griffith choreographed a dance to support Billy Ray Cyrus' remake of a Marcy Brothers' song and the "Achy Breaky Heart" along with the "Boot Scootin' Boogie" sparked a revival of interest in country dancing. In contrast to the Urban Cowboy-inspired two-step craze of the mid-1980s, the dance popularity spike of the '90s primarily encompassed line dancing.

Remember the Gap commercial in the late 1990's, with the energetic collection of khaki-clad 20- and 30-somethings jumpin', jivin' and wailin' to

Louis Prima's honkin' classic? Literally overnight, a new generation of zoot suiters hit the dance floors to Swing, Lindy and Balboa. Well, at least, until the would-be Frankie Mannings realized just how much of a physical, financial and dedication investment true dance proficiency required!

Star Charts: A Variety of Readings

While no singular sensation such as the Hustle, Electric Slide or Macarena is currently serving as a universal dance language, the present infatuation with the collection of B-list stars and top-tier dancers partnering to trip the ballroom light fantastic really is helping mobile entertainers across the United States.

Although his request list has not experienced significant change, Keith Alan (Keith Alan Productions, [city, state]) reports: "I have noticed that more of the younger people are asking for the simple ballroom dances, like the Cha-Cha and Swing, and when I play them, I'm quite surprised at the number of kids that come out."

"As far as the guests go, if they're swing dancing to the Macarena...it's time to take the hint!" joshed Dan Dubay of Dan Dubay DJ

Entertainment, serving Oregon. "Seriously, I do see more couples pairing up and finding their place on floor, but most of the styles being represented are swing and cha-cha."

For some entertainers, though, Dancing with the Stars' impact has been negligible on their floors.

"I have not noticed anything at my events that would indicate DWTS had anything to do with filling the dance floors, music requests, partner dancing, or dance instructors," observes Craig Brown of High Fidelity Entertainment serving the Portland, OR/Vancouver, WA area.

Dancing with the Stars is the latest in a long-line of media and non-media events sparking mainstream interest in dancing.

Surprisingly, at least one entertainer has detected unexpected consequences of the popularity of the TV series. Keith Alan, who, like a significant number of entertainers, offers the opportunity to share interactive dances with guests, has not seen an increase but, rather, a decline in such requests as a result of the show's cultural impact.

"I'm being told by my clients that they DO NOT want any type of dance instruction. That is mostly for the line dances," says Alan.

The varied musical tunes featured on Dancing with the Stars have expanded at least one entertainer's request list.

"I think it has opened up a few of the DJ eyes to see the cool music that is out there that we don't play," says Dave Star of Star Productions, serving Central Oregon. "DJs now realize there are some people that know how to do the traditional moves to some classics we pull back out of our repertoire."

More Couples Cut the Rug

Dubay has observed another impact of the DWS phenomenon—first dance routines.

"I've noticed that more couples in our consultations bring up that they're doing a special dance and they know exactly when they want the music to start," noted the longtime Oregon radio personality. "So we work out a visual cue or start the music when they 'hit their mark.'"

And speaking of dancing, wedding shows now include previously unseen vendors, according to Alan. "The major studios, like Fred Astaire and Arthur Murray, are now doing more of the bridal shows in my area."

Play Something We Can Dance To!

While you do not need to be an instructor or even seek to include dance exhibitions to leverage the popularity of Dancing with the Stars, knowledge of specific songs for specific dances such as swing and cha-cha will support your responses to guest desires and increase the chance for event success.

Unfortunately, popular songs for specific ballroom dances vary from region to region. For instance, in some areas, rhythm and blues-based songs are popular for swing, while other areas favor pop-arranged country numbers and still others prefer more moderate tempo contemporary songs. Dances in the Latin vein enjoy such challenges, too.

A conversation or two with some dance instructors, or networking with entertainers who feature dance instruction or exhibitions in their shows in your area, will illuminate the songs that will fulfill requests for specific styles of dance.

America is smitten with Dancing With the Stars. For mobile entertainers, always seeking the latest hook to help fill dance floors, that is a good thing. And, for at least one segment of the population, according to Alan, that is a great thing. "Older couples are just relieved that partner dancing is trying to make a comeback!" **MB**

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

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An Orchestrated Effort

A music lesson in success—at events and as a profession

By Larry Williams

Much of what we do as DJs is to work in conjunction with other event professionals so as to create a smooth-running celebration that flows effortlessly. When we are successful in achieving this goal it not only makes our job easier but it also gives a great boost to our position as a viable and cooperative partner in commerce.

Often, when customers hire a DJ, they don't give a great deal of consideration to the importance of our efforts to work well with other on-site professionals. When such is the case, it is imperative that we point this out to our clients, as well as gather necessary information so as to make vendor networking part of our pre-event preparations.

The inability to work "in concert" with other event professionals can be extremely detrimental to the successful outcome of an event. DJs who do not recognize the importance of teamwork are not prepared for the unpredictable situations which might arise that require a group solution among vendors.

A Symphony of Success

When looking at ways to understand how to cooperatively work with other event professionals, no illustration is probably more effective than that of a symphony orchestra. Within the structure of a symphony orchestra are dozens of very accomplished well-trained, disciplined individuals. Each person has studied and rehearsed his or her craft to the point of being considered exceptionally accomplished by their instructors and peers.

Usually the individual musicians have sacrificed a great deal both personally and financially to be in a position to adequately serve as a member of the orchestra. But just as each musician is proud to be considered highly accomplished and talented, they recognize that their talent alone



cannot create the musical masterpiece known as the sound of a symphony orchestra.

What creates this unforgettable sound is many experienced and talented individuals all working with one another—in concert—under the direction

of the conductor. The conductor is the director of the talent. He or she will work diligently to coordinate the musicians' efforts in a unified manner to create the magic of "symphonic" sound, which is ultimately greater than the sum of its parts.

Practice Makes Perfect

As DJs, it's easy for us to think of ourselves as self-contained professionals who do not need anyone else to present our craft. Even performance-wise, this is only somewhat true. Often times there are facility representatives that supply the electrical power, the logistical placement, the dance floor

are trying to create—the overall event. Teamwork is especially

when there is no event "conductor" to lead the way. A pro-active approach to working together will not only keep you in good stead, it can also be the catalyst for the first-rate entertainment experience you intend to provide.

A Symphonic Industry

Just imagine if we were to adopt this same concept as we work for the progression of our industry. We are extremely accomplished, learned, talented and dedicated professionals who individually can stand on our own. But when we allow ourselves to be unified as one, under the direction of a conductor, all individual talents come together in differing harmonic blends to create an overture of symphonic sound that cannot be rivaled anywhere.

It really is not all that difficult to do. Many are already doing this by participating in the tremendous educational, networking and organizational avenues that are available within the DJ industry. What holds back many people is pride. The go-it-alone approach or the unwillingness

to allow a conductor to bring these talents together has stymied the progressive efforts of our industry.

When we exhibit faith in organizations and leaders within this profession to orchestrate, on our behalf, an effort of unity for the common purpose of progress, we will be in a far greater position to possess the recognition we so urgently seek. A symphony orchestra doesn't just happen. It takes a concerted effort of many to work together as one! **MB**

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing), now in its 2nd edition, and is a nationally recognized seminar speaker. He serves as a chapter director for the American Disc Jockey Association and has also served with the national organization. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more information, please visit www.djlarrywilliams.com.

The truth is, we need other event professionals just as much as they need us.

and the room lighting. We have simply taken these things for granted over the years. The truth is, we need other event professionals just as much as they need us. When we can apply the concepts of "unification" and "teamwork" to our performance routines, we can have a greater effect upon the successful outcome of an event.

Consider the lone soloist who performs during a classical orchestral piece. It might be beautiful and incredibly moving, but without the ensemble that will eventually join in at the direction of the musical conductor, it will simply be a piece that must stand alone. The inclusion of the other components of the musical score—differing instruments and harmonic blends—helps generate a richer, more impressive finished product.

Such is the case for the services we offer. When we can work cooperatively with other event professionals, it completes the musical score we

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A PRACTICAL PLAN FOR RECESSION-PROOFING YOUR BUSINESS

By DJ Dr. Drax, ADJA National
President and Executive Director

The time when a recession hits is the wrong time to start to worry about recession-proofing your business.

The right time is when things are up and your market is strong. But if you are caught unprepared, many of these advance warning sign and tips can still help you minimize the impact.

Recessions are excellent for exposing the weaknesses of your business model. They may teach you rather hard lessons about where you need to improve. One thing to take hope in is that, even in the darkest economies people have always spent money for entertainment and parties, and occasions like weddings.

And recessions provide opportunities for the prepared. In the movie *It's a Wonderful Life*, George Bailey in trying to console the panic-stricken investors in his building and loan with comments about the position of Mr. Potter. One thing he said was, "He's not selling, he's buying!"

While nobody cheers for Mr. Potter, we all understand the message: Recessions, and even depressions, are cyclical. They come, they go. Those who understand this don't panic; those who don't understand are swept up in the panic and fear. There is an old scripture that says, "If ye are prepared ye shall not fear." That should be our anthem, our battle cry. Get prepared and don't fear the cyclical events that will happen, but ride them out successfully.

Top 10 Weapons Against Recession

These are what I see as the most important areas to deal with, in order to keep your business from going broke in tough times.

Following these suggestions should help you to ride out the storms, event to cross the stormy seas of changing markets in recessionary times.

#1

Have a well-written, completely documented business plan. This, more than any other single thing, will help you be prepared.

It will alert you to a slowdown well before someone from Washington DC or Wall Street comes on



Photo by Lasse Jensen, 2005

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the news to let the world know the economy is stagnating. Know where you're going, how you will get there, and what you will do for given perturbations in the marketplace. If you don't have a plan, start one today. There are software packages available to help you get started.

We have all seen the Ameriprise commercials with Dennis Hopper of hippy and *Easy Rider* fame. Sitting or standing out in the middle of nowhere, the opening bars of "Give Me Some Lovin'" by the Spencer Davis Group playing in the background, he talks about your dreams and aspirations with vivid imagery, and closes with the line, "What you need is a plan!"

How true that is, not only for dreams, but for survival.

#2

Live on less than you earn. Put your business on a diet. Don't consume/waste paper, ink,

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A PRACTICAL PLAN...

CONTINUED FROM PAGE 43

fuel or time—anything that isn't essential to your core purpose. Cut wasteful trips for meetings and other activities; instead, bundle them into a single trip. Put off unneeded purchases. And so on...I'm sure you can think of more ways to trim down and shape up.

#3

Avoid debt, at all costs. Your business shouldn't borrow what it can't easily pay back in hard times. Too many businesses borrow for items that are nice but nonessential to the survival or profitability of the company. Do NOT use credit cards unless you can pay the balance off when the statement arrives. Paying interest of 23% or even lower is not a wise strategy. There is an old adage about interest that goes, "Those that understand interest, earn it, those that don't pay it!" Einstein is often credited with saying that the most powerful force in the universe is...compound interest. Words to consider carefully.

If you're in debt, get out as fast as possible. Being debt-free will do more to empower you and recession-proof your business than almost any other single thing you can do.

#4

"Tithe" to yourself. The biblical concept of giving 10% for religious reasons also makes basic business sense. Save at least 10% of your gross earnings in a liquid account, such as a savings account. Look for safety, stability and liquidity. Do not worry about growth or earnings on this money. This is your safety net. Don't gamble with it, invest it in stocks, or use it for discretionary spending, dipping into it for consumer goods. It doesn't need sharks swimming below it, nipping at it from time to time; it should stay on dry, solid land. This is what will keep you from going broke if times get really tough.

#5

Fight the urge to reduce your rates. Discounts are rarely as good as you might think they are. Cutting prices costs you hard dollars not soft by decreasing the perceived value of your services in the market place. If the recession lasts six months or a year, it could well take you one or more years after the recession to regain your rate structure and position. You will have to climb that ladder all over again. You end up with potentially three bad years instead of just one. Simply stated: Your rates should be the very last thing to be placed on the altar of sacri-

fice. Find ways to increase your perceived value at your existing price point. Look to other large companies. Price is always the last thing to go. They do giveaways, intangible add-ons and offer coupons for savings on multiple events or for future events. If you wonder about this, think about the last thing you bought that had a mail in rebate. Did you send it in? Most buyers never do. It represents untapped, increased perceived value. If they do submit it, honor it completely. This will generate more good will and increased perceived value.

#6

Expand your networking efforts. Recessions are when everyone comes out of the woodwork wanting to network. We all know what they are really looking for: business. Develop your network <ital> ahead of time. Networks are not as much about referrals as about working relationships. Build great relationships with others in your market, and you will have others looking out for you and seeking to use or recommend your services over the Johnny-come-lately. In a time of recession, use all tools available to keep yourself in their "Top of Mind Awareness"—after all, there will be a lot more people trying to attract their attention.

#7

Care for your equipment and other tools. Fight the urge to acquire and the marketing pleas telling you how good your business will be if you just buy X, Y, or Z. Only replace equipment that is failing to perform its designed function. Make what you have last as long as you can. Upgrade or replace only when your business plan tells you that it makes sense to do so. As strange as it sounds to gear-minded entertainers, most customers care about the service you provide, not the tools that you used to do it. Repair or clean up your tools to be serviceable and useful. Exercise restraint in new purchases.

#8

Understand the sales cycle. Too many service providers think that learning to work the sales cycle, or learning to sell effectively, is somehow "selling out" their talents. I disagree. In recessionary times, it is the businesses that are firing on all eight cylinders that will survive and even thrive. Learn to be an effective communicator about what you do, what it is that your business does. Do you have a defining statement? If not, why

**Recessions...are cyclical.
They come, they go.
Those who understand
this don't panic...**



not? A defining statement, well-written and prepared, projects expertise and successfulness to those who read it or hear it. It then becomes a lens through which (coupled with a business plan) all decisions, particularly those involving finance should be looked at. Learn to sell and how it works. Become effective at it.


#9

Reevaluate your marketing message. Is it direct? Is it clear? Harry Beckwith says time is the new money and I believe him. Make your marketing clear. Find out what it is that your clients are really looking for. Target it. Focus in on it like a laser; show how your expertise is superior in that area. Do that with clarity. It will help you attract business, and increase the perceived value of your expertise. If your marketing message isn't generating traffic to your door, it's the wrong message or your delivery is poor.

#10

Invest in yourself. Now is the time to invest in education—before belt-tightening is required. Develop new skills, strengthen weaknesses; look for where you can improve, not where you're succeeding. While building every aspect is useful, only by honing the skills you're worst at will you make the largest impact in the delivery of your services and, in turn, generate increased business. It can be the difference between you getting the contract or someone else.

Also invest in your family. Give them the best parts of you, because when you do, their support will be there when you need it in recessionary times. Strong families make for stronger, healthier businesses.

Recessions are cyclical; they are a part of the circle of economic life. They don't have to fill you with fear—they can be great opportunities for growth, helping you to gain a clearer focus and move forward to even greater success. 

NO REQUESTS???

Zero requests is my ultimate goal at an event.

Not that I won't take requests—clearly I will. But, an audience that is well entertained is less likely to make requests. And less likely to say to themselves, "Why didn't the DJ play song 'XYZ'?" Instead guests who are thoroughly entertained leave an event satisfied. Not concerned with what the DJ did or did not play.

For the record "well entertained" does NOT mean games all night long! Instead you are looking for smooth transitions between events and activities that include fluctuations in mood and tone: From mild to wild, from the sensational to sentimental. It's all about balance. Like a good dance routine that has both fast and slow, rise and fall, so should the moments of your event. And be sure the entertainment is engaging the audience on a variety of levels that encompasses all age groups. Shared experiences are the best.

Engaging Ideas

Recently I asked a bride to describe her wedding day. She said she wanted her wedding to be, "fun, exciting and... and..." She hesitated, then said, "Romantic."

"Why the hesitation on 'romantic?'" I asked.

She explained that she thought making her wedding day romantic might bore her guests... which would be inconsistent with her plans for a fun and exciting wedding.

I then shared with her some ways to add romance and sentiment to her wedding day and engage her audience at the same time.

Start with introductions. More than just the names of the parents and the wedding party, allow the audience to feel the connection by adding a personal message from the bride and/or groom to their parents.

"Introducing Mr. and Mrs. John and Jane Smith." Then, as they walk in: "John, your daughter Sally just wants you to know that she thinks you are the best dad in the whole world. And Mom, Sally says you should not worry, you both will still go shopping together every Thursday..."

Ask your couples the right questions and they will easily provide you with enough information to share something special and engage the audience.

Or how about this: Choreograph the parents' introduction and provide them with cues. The parents walk in, one set at a time, stand on the dance floor, facing the audience. Then the MC says, "Two families are now one." At this

THE MASTER'S SERIES

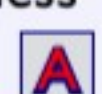
By Scott Faver, The Game Master



same moment all the parents join hands and take a shared bow. You can even cue "We Are Family" or "We Go Together" from Grease, and explain that the music is their cue to exit stage left. You can easily do something similar for the wedding party, as well.

Soon I'll write an article on adding visuals to your event. But for now here's a brief peak at touching, entertaining, and engaging the audience... For the father-daughter dance, have pictures of the bride and her father on the big screen as a backdrop to their dance. Include a voice-over message of the bride to her father and/or the father to his daughter.

Touching the audience early on lets them know that this is not going to be your average event, and gives them a big reason to want to stay.

So, at your next event see what you can do to engage your audience to the point that they are having so much fun they could care less about making a request! That's my goal. 

For more party ideas visit:

<http://thepartyfavers.com/maillistform.html>

Avoid the Four "Why" Traps

By Bryan J. Dodge

I'm not going to kid you. The four "Why" traps I'm going to describe here are so common in today's world that you'll have to develop some fancy footwork to sidestep them.

But don't get discouraged. The Good Life is all about building a better life, not a perfect one, or even an "easy" one, like some people experts try to sell you. The goal here is to get you growing in a consistently positive direction and help you prepare for the challenges we all inevitably will face.

Distraction

The #1 way to get lost in the "how" of life instead of the "why" is by being distracted or overwhelmed by the day-to-day responsibilities of life. "I'm just trying to get through today." How many times have you said that to yourself? When you feel distracted and overwhelmed, it's difficult to focus on anything more than the next task on your to-do list.

Complacency

It's so very easy to be lazy. Kicking back is good after finishing a big assignment at work or chore at the house. Is there anything better than taking a Saturday or Sunday to relax and watch a ballgame or sit out in the sun on the patio and take a nap? Of course not! I'm not suggesting you feel guilty about taking time for yourself. It's when laziness turns into a permanent habit—complacency—that you've got a problem. You're complacent when you feel like nothing much is going to change in your life even if you make an effort, so there's no reason to try. It's basically giving up, letting go of the steering wheel of life, and hoping somebody else grabs it to keep you from crashing.

Arrogance

This is a tough one because it impacts a lot of people who are otherwise high achievers. You can lose sight of the important "why" questions in life if you get too caught up chasing a career goal. When you've had some success, whether you get pay increases, promotions, or praise from the boss, you can feel like you're beating the world. It's great to feel the confidence that comes from success, but if you think you know everything, think again. The kind of cockiness

that can come from being a know-it-all has some distinct downsides. Not only can it make you unpopular with the people around you, this attitude makes you unreceptive to fresh ideas.

Fear

The most basic barrier in getting to the "why" is the most visceral one. We all have fear of the unknown. You're taking less of a risk when you follow somebody else's list, because you're essentially transferring responsibility to that person if it doesn't work. You can say, "Hey, I was just doing what he/she told me to do." Except, of course, life doesn't work that way. You can get advice from all sorts of people such as your parents, friends, spouse, or even me, but in the end, the choices you make are yours. If you're going to celebrate the successes or mourn the failures, they should at least be from choices you actively made.

Did you recognize yourself in any of those traps? It's OK if you did. We all step in a hole every once in a while. The key is understanding the "how" and "why" of seeing the holes before you step in them and getting out of them if you do get stuck.

The Good Life Rules! 

NON-PROFIT CHARITIES?

By Peter Merry

I remember hearing a good friend of mine say in a seminar years ago that “perception is reality.” He was referring to the way we are perceived by our clients in relation to the value we provide. But, I have come to recognize that this statement holds true regardless of who is the subject and/or object of such perceptions.

For example, there are some in our industry who have the perception that I do not like part-time DJs (some have even asserted that I actually “hate” them) and that I think they are all unprofessional. Even though I have never said anything (in print or in person) that comes even remotely close to those characterizations, the people who are convinced of these perceptions have established their own reality about me and my opinions.

For over a decade, Mark Ferrell has been encouraging DJs to start thinking of \$1,200 as the national average rate for an *average* DJ. Yet recently I heard a DJ espousing that Mark’s message was that every DJ—regardless of their market size, talent base, or experience level—should be able to get \$1,200 right now. That perception (albeit completely incorrect) had become his reality. As a result, it was impacting his opinions about Mark and anyone who has supported the ideas Mark has been promoting.

Perceptions can be based on truth or fiction. But regardless of whether one’s perceptions are correct or not, they are still accepted as reality. Knowing this should lead us towards being open to challenging our perceptions against objective facts, in an effort to ensure

that our perceptions are not just based on our *assumed* reality, but are in fact based solidly on objective reality.

I knew a guy who consistently thought everyone was out to get him and so he related to others based on that incorrect perception. Because he related to those around with constant distrust and paranoia, he eventually drove away many of his friends as a result. This only helped to further reinforce his incorrect perceptions. But, it should also make us aware of how damaging the effects of incorrect perceptions can be if we do not take steps to verify the objective truth about our perceptions.



Perplexing Perception

So imagine my surprise when I overheard a DJ criticizing someone in our industry who has been offering consulting and training services for other DJs by asking, “Why does he think it is okay to make a living off of other DJs?” This question was clearly informed by the perceptions this person had accepted as their reality. They were not questioning those who offer products for DJs, or association memberships for DJs, or publish magazines for DJs, or produce conferences for DJs. This entertainer apparently had no problem with those in our industry who make an honest living off of other DJs in the various ways I just listed, but for some reason perceived someone who only offered consulting and training for DJs as being in the wrong for trying to make an honest living by doing so.

How to Do More in Less Time ...and Eliminate the Stress

By Dr. Stephen R. Covey

Productivity is a measurement of production over time. The key principles of business management are to prioritize, organize, and perform.

Failure to implement these strategies results in lower levels of productivity and elevated levels of stress for individuals, teams and organizations.

Prioritization

Prioritization means deciding what’s most important, values to actualize, and goals to pursue. The Time Matrix (see diagram) can be used to prioritize where one should spend time.

Quadrant I matters are often crises and big problems that require immediate attention. We must react to them as best we can. Quadrant II matters are important, but not urgent and require more initiative: We must act on them. If not, Quadrant I will grow larger until it consumes our time for preventive maintenance, planning, preparation, and interpersonal communication.

Quadrant I activities directly correlate to the amount of stress we experience. Reactive people get caught up in being busy, buried in “the thick of thin things,” where “things that matter most are at the mercy of things that matter least.” The key to better time manage-

ment is devoting less time to activities in Quadrants III and IV and more time to Quadrant II.

Proactive people exercise discipline and complete important but not urgent activities, before they become urgent. They make important contributions by focusing on activities that produce significant results. They focus their energy on top priorities and opportunities. Studies have verified that most (80%) of desired results flow from a few (20%) high priority or highly leveraged activities.

An hour spent prioritizing and planning is worth ten in execution. One hour of time invested in high-leverage activity can greatly increase the productivity of an entire company.

Employees should identify one activity, which, if done superbly, would have a huge effect on desired results. They should then set a goal to spend at least 1/3 of their time on that one activity.

“Time management” is really a misnomer. Everyone has exactly the same amount of time, but some accomplish more in that time than others. “Self management” is a better term, because it implies that we manage ourselves in the time allotted us.

Organization

After prioritizing, we must organize carefully; otherwise, we procrastinate, wasting time and talents, weakening resolve and undermining confidence and self-esteem. Organization involves **scheduling** activities that produce results and **delegating** some tasks to others. Proper delegation increases our time for high priority tasks.

Most managers know exactly what they want to do and why, but don’t take time to schedule the activities necessary to achieve

I couldn't help wondering what might be informing such perceptions.

As I struggled to find a source for this blatantly harmful perception, it suddenly occurred to me that the person asking that question should be asked a similar question in return: "Why do you think it is okay to make a living off of your clients?" And that's when the answer hit me like a ton of bricks. **THIS PERSON DOESN'T THINK IT IS OK TO MAKE A LIVING OFF OF THEIR CLIENTS.** I knew that my new perception was based in objective reality when I was able to confirm that their DJ business was a part-time venture with pricing that was well below what would ever be needed to make a living as a DJ in their market. To this DJ, other products, memberships, subscriptions, and trade shows were tangible things that had value, while consulting and training were intangible ideas that should be given away freely. In the same way, they were charging their clients for the tangible things they could bring to an event (music, speakers, lights, etc.) but they were not willing to put a price tag on their intangible talents and services.

In essence, this DJ (and many others in our industry) have been running their businesses as non-profit charities. They are charging just enough to hopefully cover their operating expenses, but are most likely not factoring in a reasonable fee for their talent, their time, and their services. This has informed their perceptions about others who are offering intangible services and may be trying to

They are charging just enough to hopefully cover their operating expenses, but... NOT factoring in a reasonable fee for their talent, their time, and their services.

\$0.00

make a living by charging a reasonable fee for said talents, time, and services.

Tangible Trouble

However, are their perceptions based in objective reality, and if not, what harm could be caused by accepting the reality created by such perceptions?

In my previous article, I compared our industry to a much more respected branch of the performing arts world...acting. Do actors charge their clients for a tangible product? Or do they create intangible performances with their talents? Would anyone in the acting world question Jim Carrey's motives if he offered consulting and training services for comedic actors at a reasonable fee? (You might perceive the value of this differently, but I would gladly pay \$2,000 or more to take a comedic acting workshop taught by Jim Carrey.) So clearly, the objective reality is that our talents, time, and services (even though they are intangible) have real value.

Then what harm can be caused by disregarding the value of our intangible talents, time, and services? Let me count the ways...

I: We hurt ourselves. We take away real income that deserves to be earned and instead, give away our talents, time, and services for free. This hurts our chances to re-invest in ourselves and improve our skills and talents. This also affects our ability to achieve any possible dreams of turning our passion for entertaining into a career.

CONTINUED ON PAGE 48

results. They hope that somehow things will automatically fall into place. Our schedules should be our servants, not our masters.

Properly done, delegation enables one to accomplish more in the same amount of time by multiplying one's strengths through others. It takes more time in the beginning, which most people won't spend, because of a sense that when they delegate, projects don't get done or get done poorly and have to be redone. These individuals end up leading harassed lives, putting in 14-hour workdays, neglecting family and health, and undermining the vitality of the entire company. In short, time spent delegating is our greatest time saved.

I'm convinced that if delegation is done correctly—based on trust, considerable training, mutual understanding and commitment to desired results, guidelines, resources, accountabilities and consequences—all parties involved will benefit.

Performance

Peak performers do first things first. They "plan their work and work their plan," exercising discipline and concentration without submitting to moods and circumstances.

They schedule blocks of time

for planning, for important projects and for creative activity during times when they are most refreshed. They schedule less important and less demanding activities when the fatigue level is higher.

They handle paper only once, because shuffling through stacks breeds procrastination. They avoid touching paperwork unless they intend to take specific action on it.

Our ability to do more and enhance performance will increase as we exercise discipline by doing important and difficult work first, when we are fresh, and deferring routine jobs to other times. This critical action step is where most people falter or fail, because they do not first set clear objectives and make careful plans. Hence, they bog down in details, mirror their moods and feelings, and react to the circumstances of the moment.

Poor performance can often be attributed to poor prioritization and organization. Weak resolve is easily uprooted by mood or circumstance, but deep resolve rooted in good organization gets results. If our priorities and plans are internalized and visualized, we will find the ways and means to realize them. **A**

	Urgent	Not Urgent
Important	I <ul style="list-style-type: none"> Crises Pressing problems Firefighting Major scrap and rework Deadline-driven projects 	II <ul style="list-style-type: none"> Prevention Production capability activities Relationship building Recognizing new opportunities Planning Re-creation
Not Important	III <ul style="list-style-type: none"> Interruptions Some calls Some mail Some reports Some meetings Proximate pressing matters Popular activities Some scrap & rework 	IV <ul style="list-style-type: none"> Trivia Busywork Some mail Some phone calls Time-wasters Pleasant activities

Chart credit: Stephen R. Covey, *The 7 Habits of Highly Effective People*, New York: Simon & Schuster, 1989; p. 151.

NON-PROFIT CHARITIES?


CONTINUED FROM PAGE 47

2: We hurt other DJs. When prices are kept artificially low by those who think making a living off of our intangible talents, time, and services is wrong, it keeps the market average artificially low as well. An artificially low market average price prevents more DJs from making their passion into their career. And finally, it creates cut-throat competition based on price instead of creating more demand for uniquely talented entertainers.

3: We hurt our clients. When our clients are told that our talents, time, and services are basically free by basing our pricing only on our products and business expenses, we give them permission to see less value in what we can do for them. This creates more clients who call and only want a price quote. And this also creates more clients who will book our services last, after their total party budget has been nearly depleted. But finally, it additionally hurts our clients because most of the entertainers they can choose from cannot afford to invest in improving their services and talents, and so the results most clients will receive will lean towards mediocre at best.

Just like the friend I mentioned earlier whose reality was impacted negatively by his incorrect perceptions about others, when we continue to give our talents, time, and services away for free, the negative results from acting on those incorrect perceptions only creates more harm...thus reinforcing the perception that what we do, and who we are should not be valued.

In February of 1998 at the Las Vegas Mobile Beat Show, during the last presentation by the last panelist in the last seminar of the show, Mark Ferrell said, "If I charge nothing for my time...that is exactly what it is worth!" 10 years later, we still have far too many in our industry who are willing to charge for the gear and the music and the lights they will bring to an event, as well as their basic business expenses, but when it comes to their talents, their time, and their services...they willingly give those things away for FREE!

So, are you running a business—or a non-profit charity? 

ASSOCIATION NEWS

Mountain Top Experience

The Appalachian Regional Mobile DJ Symposium, sponsored by the Eastern Tennessee Chapter of the ADJA, is a one day event that will change your DJ business forever.

Date: Monday, June 23, 2008

Location: Historic General Morgan Inn in Greeneville, TN

Featuring:

Larry Williams - Changing Public Perception

Dr. Drax - How the ADJA Can Help You Build and Grow Your Business

Scott Faver - Marketing/Game Master

Jim Cerone - Being the Perfect Host

And... Mark Ferrell - GWYW Reloaded!

For more info check out ArmDJs.com or call Funville Productions at 423-638-9818

By Mike Walter

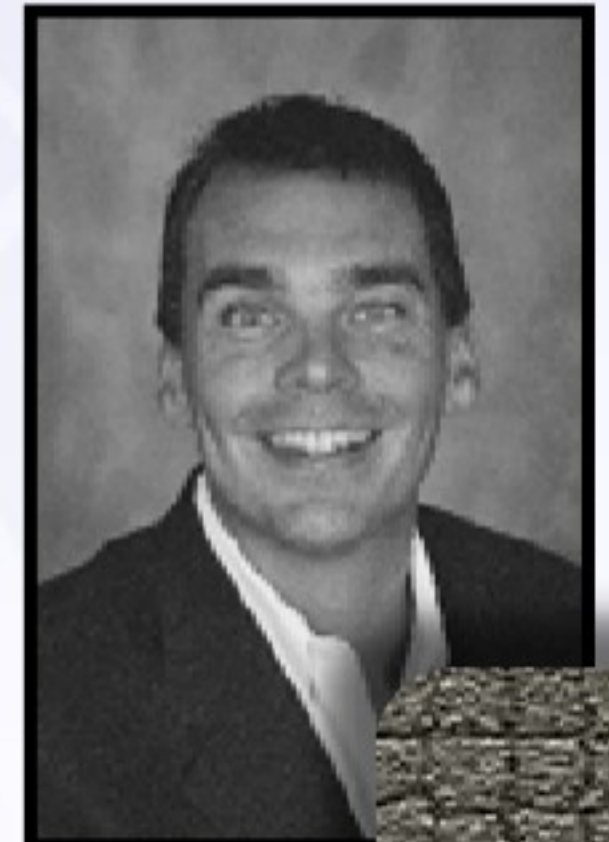
Since October of last year I have been offering a new product for the DJ industry (shameless plug for my new DVD: go to www.TrainingYourNextGreatDJ.com to check it out!) In an effort to promote this, I've stepped up my schedule of speaking engagements, which has had the positive affect of allowing me to meet some great DJs from across our country.

I recently spoke in Wichita at the Midwest Mobile Entertainers Seminar and it was a fantastic experience.

One of the questions I got in Wichita about my training program, and one I've heard many many times, was: "How can I train someone if there's a chance they are going to leave and become my competition?"

I would say that that is the "\$64,000 Question" but I'm afraid that would be too conservative. After all, a great DJ on your roster will earn you way more than 64 grand through the years. (Shows you how old that game show is right? I mean think about it, there are eight suitcases with more than 64k on *Deal or No Deal*.)

So the best I can, I'd like to offer some answers to that question. Please keep in mind though, that I come to you not unscathed myself. I've had plenty of DJs leave me through the years and indeed some of our biggest competitors that we deal with every day here at Elite Entertainment are past staff members who I taught and trained. But a lot of what I'm going to share with you actually comes from those experiences and how I learned from them and became a better manager.



Reality Check

First the cold hard truth: There is nothing you can do to eliminate this problem 100%.

It's just a fact that some people are going to use you for training and then move on. I say deal with it. You will always be bigger than them and you will always be more experienced than them. Plus it's been my experience that someone with a weak moral sense will not succeed in building a business. They may be successful booking themselves, but the same traits that drove them to screw you in the first place will also drive future employees to screw them.

It is also my opinion that we cannot "hold back" (when it comes to training) for fear that our DJs will leave. I am an open book with my staff. I tell them and show them and teach them everything I can. To me the best meetings are the ones right after Las Vegas or Atlantic City, because I've learned so much while I was at those shows and I'm bringing it all back to them. So whatever training materials you have, hand them out and hope for the best. Does that sound naïve? Perhaps. But I would argue it comes from years of experience. I have found that the more open I am with my staff, the less they want to leave.

Your Staff Right

Action Steps

All that being said, I do believe there are things we can do to curtail the problem and get the majority of your staff to stay. Here are a few:

Call references. If someone has a shady past it may come out in those conversations.

Meet their friends. I like to know who my young people are hanging out with. I encourage them to bring their friends around so I can meet them. Friends can be a huge influence on a young person (remember “peer pressure”) I try to find out who is influencing them. This can also have a fringe benefit as these friends may become interested and want a job too.

Grow the relationship. Get to know your newbies before giving them the farm. As you may know my process is fairly slow. I work with my new people for months before I invite them into emcee training. During this time I am trying to get to know them. Are they reliable? Are they loyal? Are they ethical? You aren’t going to weed everyone out during this time but you may weed out a few.


Make it fun. My staff loves working for Elite. I do everything I can to make it a fun experience. Our meetings are fun. Our parties are fun. My conversations with them are generally fun and upbeat (obviously if I have to berate them about something, I do, but those are the exceptions) My feeling is that at some point everyone is going to ask themselves “Couldn’t I make more money on my own?” And let’s face it, some people could. But they may also squelch that thinking when they realize that leaving the company also means leaving the staff and everything we do together.

Get to know the spouse. If your DJ is married, the person with the single biggest influence over them is their spouse. If the spouse likes you and supports what we do, your life is immeasurably easier. If not, good luck!

“Do unto others as you would have done to you.” Sorry, that’s my Catholic upbringing talking. But I believe it works. It’s been

my experience that most people have a conscience. If someone treats them fairly and ethically, they won’t screw that person over. Now again, that’s most people. But if someone is looking to leave, all it’ll take is one slight, one time, for them to bolt. Never short-change your staff, even if you know for a fact you could get away with it. Pay them on time. And be nice to them. Do all the things that you would wish a great employer would do for you. Make it difficult for them to think about leaving you!

Keeping the Faith

What about the legal stuff? I’m not a firm believer in contracts, so if you were looking for: “Have an ironclad non-compete” as one of my answers, I’m sorry to let you down. I operate better on a handshake and faith. Again, if that sounds naïve I guess I’m guilty as charged. But once you realize that your actions have a direct result over whether your staff stays or goes (as opposed to the proper wording of a contract) you start making sure your actions are the right ones. 

I have found that
the **more** open I
am with my staff,
the **less** they
want to leave.





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Sesquipedalianism: A Rumination

By Harry Beckwith

How do you look like an expert in your field?

It appears that DecisionQuest answered that question correctly, years ago. A leading legal consulting firm, DecisionQuest conducted an exhaustive research project, seeking to answer a question to which most lawyers believed they already knew the answer: How does a juror decide which expert to believe? Which expert is perceived as "more expert?"

The answer matters to every service business, because "apparent expertise" affects your success in attracting and retaining clients. So you must ask, How can you appear more expert than your competitors?

Attorneys assumed they knew the answer; most had built their entire careers on it. It's credentials: Get admitted to the "best" school, make law review, land a clerkship with a federal judge, and then watch the world beat a path to your credentials.

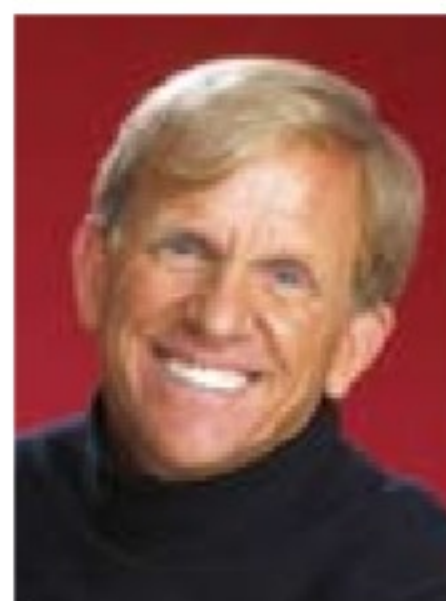
After a few years in practice, however, many attorneys begin to wonder. Was my assumption right? And if it was, where are all the clients?

DecisionQuest found the answer. When their researchers asked jurors which of two experts appeared to be the more expert, jurors did not choose the witness with the superior credentials. Credentials had no net effect. But if not credentials, what DID suggest expertise?

Clarity. Jurors consistently said that the clearer expert appeared more authoritative.

Clarity is expertise.

Two recent events raised this "clarity is expertise"



issue for me again. The first came as I was inspecting a web site. This firm does work similar to mine, but apparently with far more sophistication. They offer "seamless integration" of "implementable repeatable methodologies" designed to promote "enterprise revenue acceleration." Whew! You can almost feel the breeze from the dollar bills rushing in!

Fortunately, I walked into the living room and noticed the March issue of *The Atlantic*. It seemed to be beckoning to be read, so I obliged. I skimmed quickly to page 50, where a headline stopped me: "Strunk and White's Revenge," it read. A passionate fan of that pair's classic book *The Elements of Style*, I had to read on -- and there I found it, and perhaps the reason the magazine was calling me then: reassurance.

The story reported that Stanford researchers asked 71 undergraduates to evaluate different writing samples. The researchers had systematically altered the language in these samples to create "moderately complex" and "highly complex" versions of each, creating the most complex version by replacing every noun, verb and adjective with the longest possible synonym.

Did the more complex versions sound more sophisticated to the students? Not at all. As the complexity of the sample increased, the stu-

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
This Advertisement Paid for by The ADJA

dents' estimations of the author's intelligence declined.

Clarity is expertise. And simplicity -- expressing yourself in the fewest possible words and syllables -- is a key to clarity.

If you welcome their findings, by the way, you probably will love the title to their paper summarizing their research: "Consequences of Erudite Vernacular Utilized Irrespective of Necessity: Problems with Using Long Words Needlessly."

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WHAT MAGAZINES DO YOU READ? WHAT TYPES OF GIGS DO YOU DO AND HOW MANY?
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DJ SHOW? WHAT WEBSITES DO YOU VISIT? ARE YOU GOING INTO VIDEO DJING THIS YEAR?
WHAT MAGAZINES DO YOU READ? WHAT TYPES OF GIGS DO YOU DO AND HOW MANY?

How to Fight Price

Practical steps to change the big question

By Tom Quiner

It seems many brides want to know one thing, and one thing only: price. How many times has a bride called and the first words out of her mouth are, "How much do you charge?"

Let us understand that most callers don't know what else to ask. They need your help. We really want brides to be asking questions like these:

- Are you any good?
- Will you show up on time?
- Will your DJ be dressed appropriately?
- Will your DJ smoke or drink at our event?
- Are your prices competitive?
- Do you have a large selection of music?
- What's your secret for getting people onto the dance floor?
- What is the quality of your sound like?
- Will our guests be able to talk over the music?
- Who controls the volume?
- Will the reception really be a party my friends will talk about for years?
- Why shouldn't I hire a band instead?
- What happens if your DJ gets sick or your equipment breaks down?

There is one other question that is never asked, but must be answered:

- Will I like you?

This is the key question. The answer is yes, we hope, because brides hire DJs they like and trust. Your marketing should suggest the answer. What you say is vitally important to beginning the process of cultivating a relationship. As your relationship grows—as a bride begins to like you—her trust in you will grow, too.

This is how price issues begin to fade. Trust does important things:

- It reduces a bride's stress. There is comfort in working with a wedding professional a bride likes and trusts. Brides are amazingly stressed. They desperately want to get out of stress.
- It boosts her perception of the quality of your work.
- She believes you will be more reliable.
- She will believe you are worth more money for a very key reason: She can't buy confidence just anywhere. If you have earned her trust, you offer something vitally important to her that she can't find in the Yellow Pages™.

So how do you fight price? Build trust.

How do you build trust? Many ways. It is a process. Most of us reach brides through various marketing means before we ever talk to her on the phone or in person. That means our marketing should do certain things and contain certain things. It also means our marketing should avoid doing certain things that decrease a bride's trust in us.

Here's what our marketing should NOT do:

- Look unprofessional. If your brochure or website looks unprofessional, YOU are probably unprofessional in brides' eyes.
- Be impersonal.
- Brag.
- Talk about you only.
- Fail to ask her to respond, to go to the next step. (You should be very direct.)

Here's what your marketing should do:

- Look totally professional. Impress her. Show her you take pride in every aspect of your business.
- Be personal.
- Let your customers do your bragging for you through the power of testimonials.
- Talk about brides' dreams.
- Call her to action.

Here's a formula you can use in writing a sales letter to be used on your website, brochure, or in a direct mail campaign. It has four steps:

STEP ONE: Grab her attention by making her CURIOUS. Make a statement or ask a question that is so irresistible, she must keep reading. STEP TWO: Make her feel a little STRESSED if she thinks of cutting corners on the entertainment. STEP THREE: Show her you are UNDERSTANDING when it comes to her budget. This is a key step. Brides love to work with professionals who care. STEP FOUR: Offer a SOLUTION that makes sense. Of course, you are part of the solution. Let me demonstrate. The letter below takes each of these four steps.

Everything you should know about price when it comes to selecting a wedding disc jockey...*

MB

Tom Quiner is President of Breakthrough Marketing, Inc. Their company creates marketing campaigns, brochures, matching business cards, postcards, and websites for mobile disc jockeys. You can view their products at www.BreakthroughBrochures.com, or call 1-800-810-4152 for a free sample kit.

READ THIS LETTER ONLY IF YOU HAVE HIGH STANDARDS:

DEAR BRIDE-TO-BE

If you pay a mobile disc jockey a low price and experience a dull reception, you'll be disappointed. And you can't redo the reception. You've got one chance to get it right. Think about it ...

For the rest of your life, you're stuck with the memory of your wedding day everyone else has forgotten. Talk about a false economy. On the other hand ...

... who can blame a bride for being concerned with price? I've worked with hundreds of brides. Each has a unique budget. Each has limited money to spend. You've got to be concerned with price. So what is the answer? I think it is this:

Quality matters first. You'll be unhappy beyond words if your wedding reception isn't a dream-come-true. Your money is wasted. We offer a simple alternative: high quality wedding entertainment ... and competitive prices.

We're not the most expensive in town ... nor the cheapest. You get a lot for your money. You'll work with professionals you like and trust. That counts for a lot, according to one bride we worked with:

"My reception was unforgettable. Acme's professionalism was impressive. No one wanted to leave the dance floor! Your people were warm and friendly. I trusted you from the beginning, and you proved me right." -Mary Smith, Married June 11th, Anytown, USA

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Sincerely,
John Anderson,
Mobile Disc Jockey

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Brian Doyle, **DENON & DOYLE**, CA

"We booked 25 weddings within the first 90 days after using our first brochure designed by Breakthrough. Karen & Tom are **gifted marketers, knowing just the right way to deliver our message to our customers.**"

Kelly Farmer, **PARTY PATROL ENT.**, TN



"I got the Elegant Brochure from Breakthrough. As soon as I send out the complete packet, it's an automatic sale. It's a close."

Jan McHugh,
PHENOMENON SND,
West Valley, NY

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Billion Dollar Problem Solver Reveals Secret Weapon: Empathy

Absolut, Gatorade and Pizza Hut. These are just a few of the companies that have come to Marco Marsan, the "Billion Dollar Problem Solver" with Marco Polo Explorers, asking for innovative ideas that can generate sales, stimulate growth and build profits. For over a decade, Marsan has employed a specific methodology to create new ways for corporations to remain productive.

"Empathy is the ultimate problem solving tool," proclaims Marsan, who has also written three books—the latest a entitled *The Lion's Way* (www.TheLionsWay.com). "If we want to solve problems today, we have to be able to effectively influence others." He points out that the most influential people the world has ever known were empathic!

According to Marsan, there are five benefits of employing empathy and he applies them to different walks of life:

1. *Higher level of response:* "Advice is always given to us, whether we seek it or not. But, we're more likely to accept a suggestion if we feel the person relating it has actually listened to us and considered our dilemmas."
2. *Greater loyalty:* "At work, employees gravitate to bosses who understand and sympathize with their job and home concerns and, in turn, they work harder out of a feeling of mutual respect."
3. *Fewer Challenges:* "In a marriage setting, understanding the daily issues your spouse faces may encourage more teamwork and lessen the amount of time spent bickering."
4. *The evoking of passion:* "As seen in this political climate, candidates who can genuinely convey their compassion to the plights of voters often have the largest grassroots organizations run by volunteers."
5. *Meaningful solutions:* "Parents, reflecting on their child's point of view can positively impact their child and strengthen the relationship, simply because the parent fully appreciates their child's perspective."

"All of this needs to start with the leaders of any given situation," writes Marsan, on his blog at www.TheLionsWay.com.

"Empathy will make you money, build relationships and steer you in the right direction rather than you taking a bad first step," but Marsan concludes, "You have to be brave enough to apply strength from a soft approach."

By Rob Johnson

Midweek Money

Welcome to my new column! In each issue we'll be looking at various options available to entertainers that will allow them to earn more money. We will focus on creative alternatives to the normal DJ events like weddings and school dances. One of the most common things DJs say when talking about their schedules is the fact that there are only 52 Saturdays and 52 Fridays in every year. That only accounts for 104 days out of every year. What about the other 261 days?

And the Answer Is...

There's an almost unlimited number of shows available at corporate events and schools during the week. Many corporate event planners are looking for team building or motivational activities for training sessions and conferences. The nice thing about these corporate events is they generally take place during "off peak" times. Plus, schools (all grades) have assemblies and other events all the time. The key is to offer an option that gets their attention.

Mobile game shows provide one option that is sweeping the nation. All you have to do is turn on your TV any night of the week and you are sure to find at least one game show in progress. Wheel of Fortune is one of the longest running primetime shows in history. Deal or No Deal is still one of the most popular shows right now. There are many others that add up to a huge chunk of the weekly ratings going to game shows. Why? People love them. People of all ages love to play games, and they love the vicarious thrill of playing along with a game show.

So how do you incorporate a game show into your business? Easy. There are a lot great options out there from a variety of companies. A good resource to get you started is Mall.ProDJ.Com (<http://mall.prodj.com>); just search "game show" or click on "game show production." Technology has changed drastically over the last few years and so have the game show options.

Right now you may be doing some form of trivia without using a system designed for it. Many people start out by using pen and paper or dry erase boards. While that may be something you are having fun with, think of how cool it would be to add a system DESIGNED for playing trivia games. Customers will pay more money for professional systems. Research what is available and find a system that fits your personality. There are systems that go from two players up to many more, like my company's DigiGames TM150, which can be configured as a 10 or 20 buzzer system. This is a wireless system that can be passed out to participants throughout the room, allowing entire groups to play as a team. How awesome would it be to set up a system in 10 minutes and be ready to play trivia?

Game shows can also generate additional evening income during the week. Many entertainers are doing one or two-hour shows on week-



There's an almost unlimited number of shows available during the week... The key is to offer an option that gets their attention.

nights during happy hour for \$200, and still are home at a decent time. If you do this every week you would earn an extra \$10,400 in a year. Three nights a week? You would gross \$31,200. This might even be the answer to taking your business full time, if that is what you are striving for.

In the Spotlight

Karaoke is one of the most popular bar promotions. Many entertainers make a business of karaoke alone. The most important question is, how many people in your own market perform karaoke? 10? 20? 100? Why is karaoke so popular? It is because people love to be in the spotlight. That statement is worthy of repetition...people love to be in the spotlight. Trivia puts people in the spotlight as well...and also brings something into your area that 100 other entertainers are not doing.

For many entertainers, a great reason for ini-

tially concentrating on bar trivia is that you expose your talents to after-hours social drinkers who are usually local corporate employees. These people quickly become your personal sales force by promoting you to their employers. Think of it as getting paid to promote yourself. Why is this important? Corporate events pay good money for great entertainment—especially unique entertainment.

For more information about how game shows can help you generate additional revenue call me at 1-888-874-8427 or e-mail me at rob@triviaproducer.com. We are also looking for stories and ideas related to earning income during the week outside of normal DJ events. **MB**

Rob Johnson is the spokesperson and National Representative for DigiGames. Prior to switching to DigiGames two years ago, he used Creative Imagineering products for over six years.



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Disney Music Phenomenon

The Mouse has single-handedly remade Teen Pop, this time for 'Tweens **By Rick Ellis**

In the fall of 2005, a promo for the then-upcoming Disney Channel original movie *High School Musical* (HSM) began airing in heavy rotation. One was a short music video showing a basketball team doing a highly choreographed dance with basketballs to a catchy pop song



called "Get'cha Head in the Game." As the parent of an elementary school-age child I was subjected to this several times a week

throughout the holiday season. I have to admit the song grew on me, and as the January 20, 2006 air date neared and more sneak peeks were released, soon I was hooked and eagerly awaiting not only the premiere of the movie but the release of the soundtrack as well. I was not disappointed.

The movie, directed and choreographed by Kenny Ortega (*Dirty Dancing*, and the lesser known Disney musical, *Newsies*) delivered a solid, feel-good movie filled with songs that were so memorable that it was soon being called the *Grease* of this young generation. HSM was such a ratings blockbuster for the Disney Channel—a record 7.7 million viewers tuned in for the premiere broadcast on January 20—that they were soon showing a sing-a-long version of the movie with the lyrics on screen during the songs and a dance-a-long version with the stars of the movie teaching choreography to several of the dances during commercial breaks. The movie remained in heavy rotation on the Disney Channel through-

out the winter and spring of 2006.

Jumpstarting Teen Pop

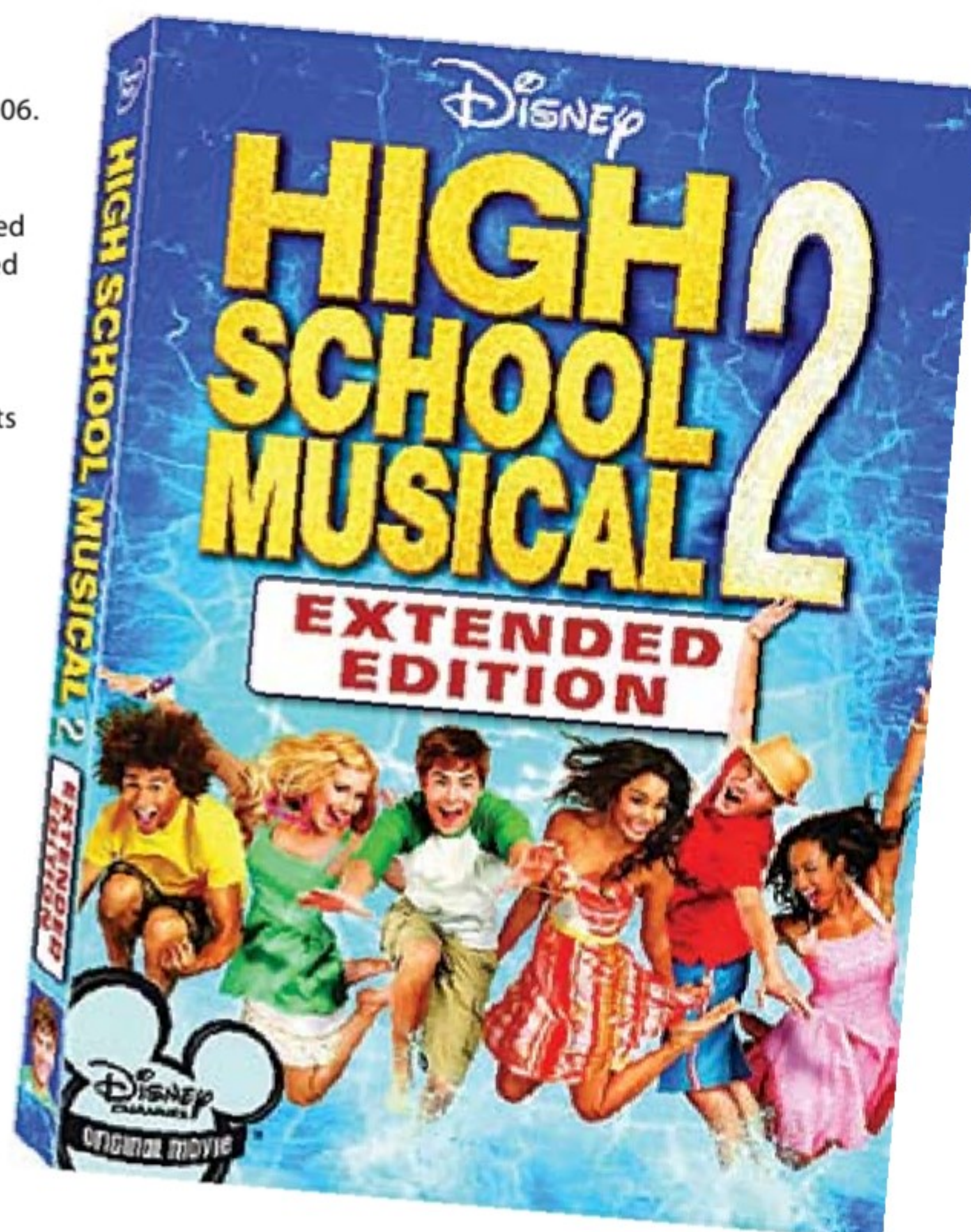
The HSM soundtrack was released on January 10, 2006 and debuted at #133 on the Billboard charts, selling 7,469 units in the first week; two weeks later it had climbed an astounding 123 spots to #10. It has since clenched the #1 spot on Billboard twice, both in March 2006. By the end of 2006 more than 3.8 million copies had been sold and it has been certified quadruple platinum by the RIAA.

I remember discussing HSM with some fellow DJs at Mobile Beat Vegas in February 2006 and got more than one set of eyes rolling when I brought up music put out by the Disney Channel. No one I spoke to believed that kind of music would have a chance of being anything more than a flash in the pan; it would be here today and gone tomorrow. Little did they know that this one movie would lead to a true revival of Teen Pop, this time for the new segment of younger teens now labeled "tweens." Several of the Disney Channel stars have released CDs in the past year; Ashley Tisdale, Vanessa Anne Hudgens and Corbin Bleu used the "High School Musical: The Concert" tour to showcase their solo efforts.

A sequel was soon in the works and on August 17, 2007 *High School Musical 2* premiered to a record-breaking 17.24 million viewers on the Disney Channel. This was almost 10 million more viewers than the original film and made it the most-watched made-for-cable movie, as well as the most-watched basic cable telecast in history, beating out the previous record held by ESPN. Disney again aired several versions of the movie, including sing-along, dance-along and pop-up variations throughout the fall of 2007. Preproduction is slated to begin on *High School Musical 3* in January 2008, with the gang from East High returning to deal with their senior year. HSM 3 will be released on the big screen late in 2008.

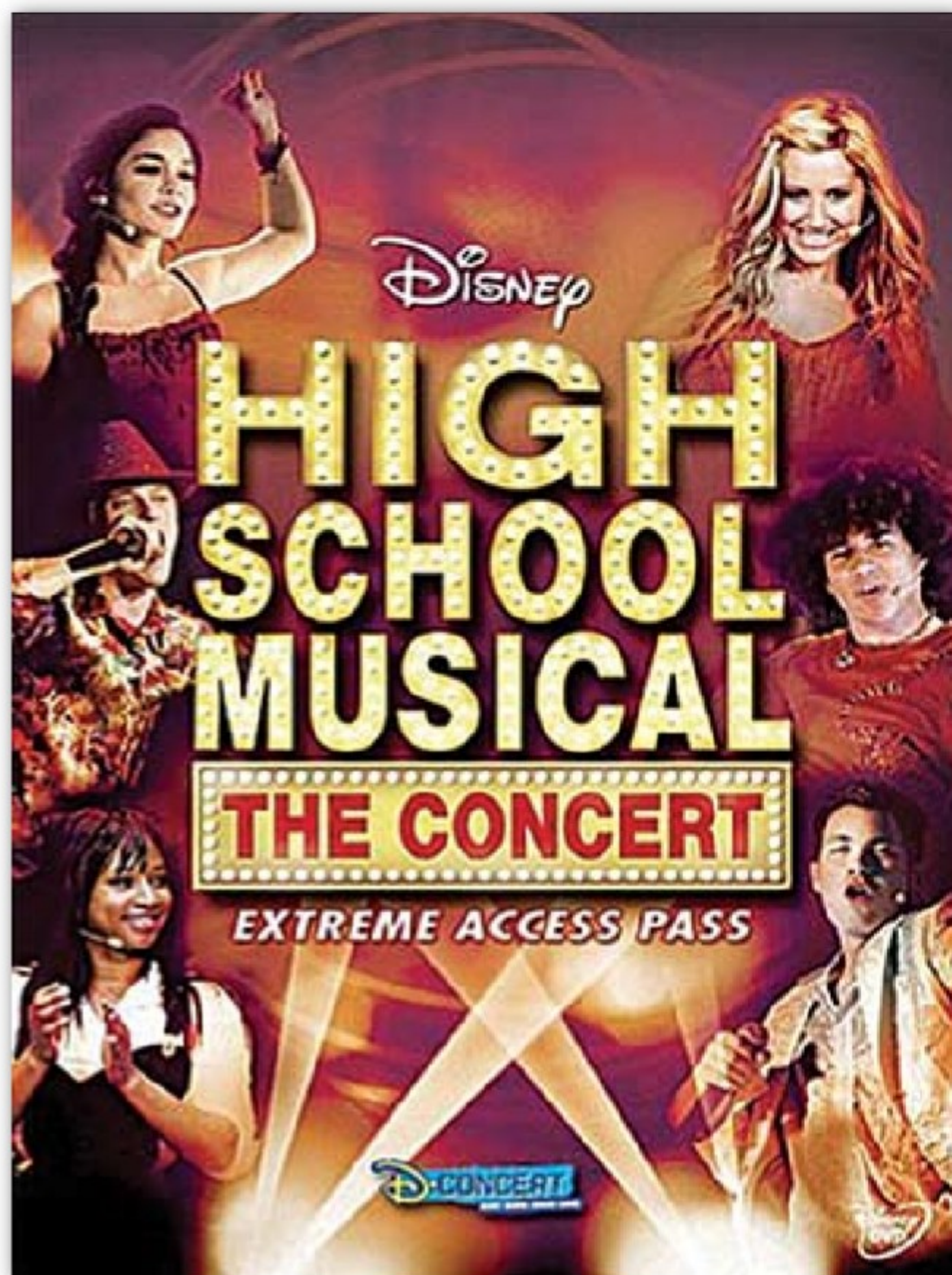
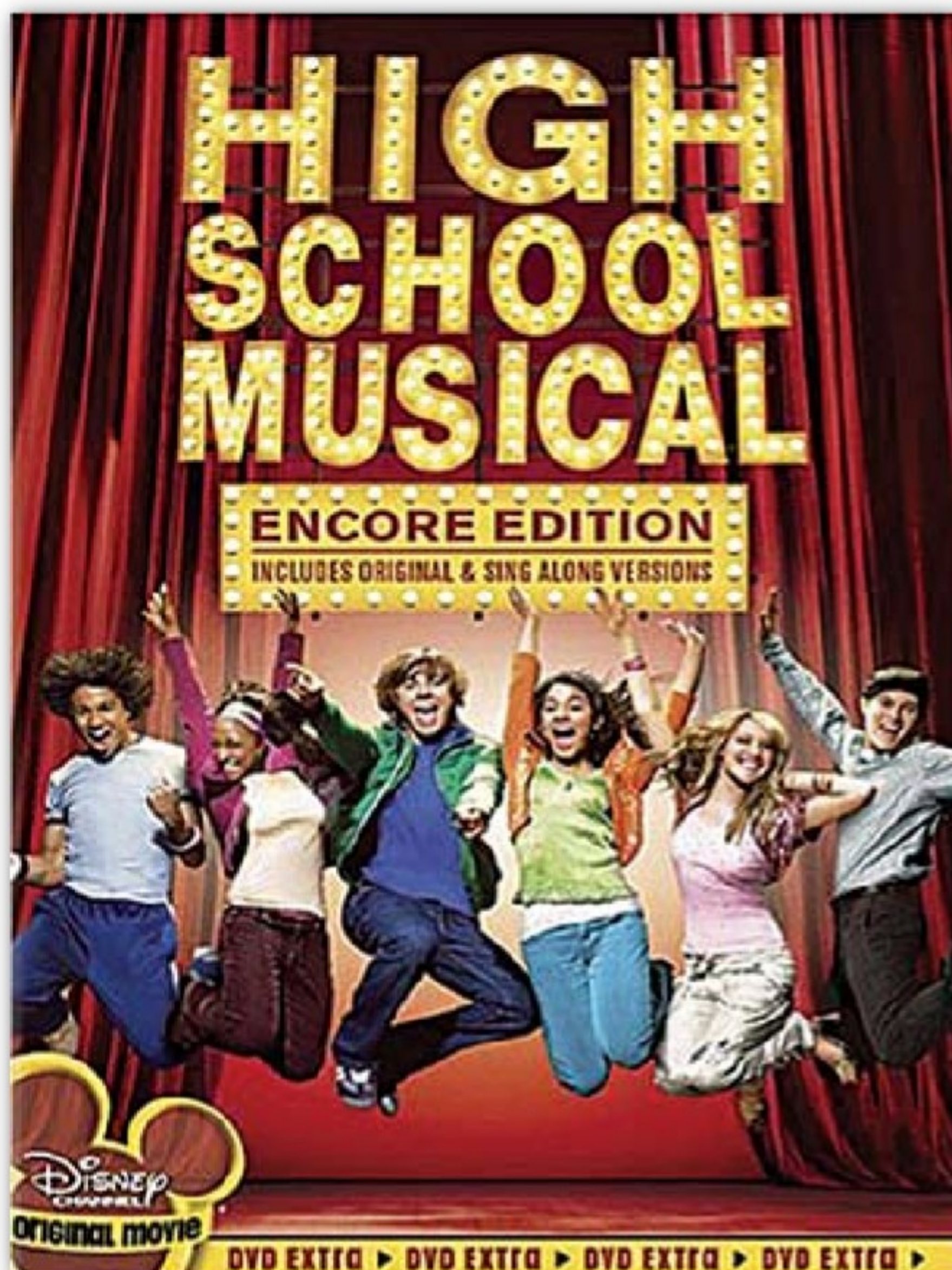
A New Cyrus Triumphs

Disney had another ace up their sleeve for the



'tween pop scene. During the premiere of *High School Musical* a music video by a new performer named Hannah Montana made its debut. "Best of Both Worlds" was another family-friendly song, custom-made for Radio Disney fans. At the end of the video it said "Hannah Montana: Coming Soon to the Disney Channel." Miley Cyrus, the daughter of Billy Ray Cyrus of "Achy Breaky Heart" fame, had been picked to star as "Hannah Montana" in a half-hour-long weekly series about a teenage girl who is a normal student by day, and at night (with the help of a blonde wig and sunglasses) transforms into Hannah Montana, a pop star. The show premiered on March 24, 2006 and pegged a Disney Channel record of 5.4 million viewers.

There was a huge demand for a CD to be released and on August 24, 2006 Disney delivered, with Hannah Montana debuting at #1 on the Billboard charts and holding that spot for two weeks. Since the release, an amazing eight singles reached the Billboard Hot 100 charts. In June 2007 the follow-up album was released; *Hannah Montana: Meet Miley Cyrus* is a double CD designed to give Hannah fans more of the music



from the series while also introducing them to Miley's own music on the second disc.

Disney Music: Action and Reaction

Curious to see what reaction I would get from kids attending a company picnic I was DJing late in October 2006, I cued up "Best of Both Worlds" and within seconds the front stage area was packed with 'tweens and teens dancing and singing along with Hannah Montana. I quickly followed with "We're All in this Together" from High School Musical and was amazed when several of the kids began doing the choreography from the movie. The parents and other picnic attendees were so entertained by this spontaneous performance that they gave the kids a huge round of applause at the end of the song.

Multiplying this mania by millions of young fans, the North American "Best of Both Worlds" tour developed into a major source of controversy during the fall and winter of 2007 with shows in major arenas completely selling out in just minutes and parents of Hannah Montana fans shelling out up to \$1,000 for a ticket with a face value between \$45 and \$65. As a result there have been widespread calls for a major overhaul of the way tickets are sold, to prevent major ticket brokers from snapping up large blocks of tickets and then turning around and selling them for these

inflated prices. The Arkansas Attorney General began an investigation into the ticket situation when, after a show in that state sold out in 12 minutes, large numbers of tickets began showing up online for greatly inflated prices. Ticketmaster has tried to make things as fair as possible; however some ticket brokers are still making their way around the Ticketmaster system and get a major

I cued up "Best of Both Worlds" and within seconds the front stage area was packed with 'tweens and teens dancing and singing along with Hannah Montana.

share of the seats any many of the shows.

Radio and TV stations have taken advantage of the hysteria surrounding Hannah Montana and have been holding contests where fathers and in some cases even grandfathers have to dress up as the teen star and do their best "Hannah" imitation to try and win tickets. On a sadder note, some parents have been so desperate to get tickets for their little "Hannah" fans that they are willing to do anything, even getting their children to lie to try and win tickets. A mother from Garland, Texas had her child write an essay in which she claimed that her father had

died in Iraq, the victim of a roadside bomb. The child's father, it turns out, is very much alive and has never served in the armed forces.

For those not able to get tickets there is an alternative: Disney filmed the concert and in February 2008, Hannah Montana and Miley Cyrus: The Best of Both Worlds premiered in theaters in Disney Digital 3D. (The theatrical release was for one week only, but according to the movie's www.imdb.com entry, in August 2008 a DVD and Blu-Ray disc versions will be released, the latter being the first "3-D" Blu-Ray production.)

So what does all of this mean for the pop music world? I think it shows that there is still a market for music that doesn't deal with sex, drugs, drinking or so many

of the other "adult" themes that are dominating music today. Disney is doing something right, if the massive response is any indicator. I can only hope that this phenomenon keeps going. **MB**

Rick Ellis is the owner and operator of Music Express DJ, based in Merritt Island, Florida, home of Kennedy Space Center and the Space Shuttle. He began performing on stage at age 6. While in college he toured Russia, Romania and Hungary as a featured soloist and dancer. He started Music Express DJ in 2001 and specializes in video music parties.

PUMPIN' UP THE PARTY

A DJ dad describes the 'tween music phenomenon firsthand

By Andy "Cubbie" Powell

After months of giddy preteen anticipation, the Broadway stage adaptation of Disney's *High School Musical* opened a six-day run at our local theater. Finally—FINALLY—fans could see all their friends from the story's fictional East High "up close and personal" in a production that, by all accounts, lived up to its reputation as a feel-good show full of catchy tunes and aerobic choreography. By the end of the first act, though, some of the youngest members of the audience of about 2,530 were restless. When the house

But few seemed to mind. This was, after all, a small price to pay to see the phenomenally popular story about two star-crossed sweethearts (played in the movie by Zac Efron and Vanessa Hudgens) who challenge their school's rigid social cliques by auditioning for the spring musical. (Remember *Romeo and Juliet*? Or *Tony and Maria*? Or *Danny and Sandy*? Well, now there's *Troy and Gabriella*.)

The stage adaptation stuck pretty closely to the original movie. There were a few new sequences, including a rumor-fueled song called "Cellular Fusion," and a new character—goofy public-address announcer Jack Scott (Michael Mahany)—but no big surprises for fans of the movie.

Except one.

"Mr. (John Jeffrey) Martin does not possess Mr. Efron's signature floppy-swoopy hairdo," a critic for the *New York Times* wrote. "I repeat: no floppy-swoopy hairdo on Troy. Just a perky bristle."

But somehow—and only the Disney gods know the secret—Martin held his own. He sang with warmth and pounded through tricky basketball choreography with ease. Arielle Jacobs was equally talented as the brainiac Gabriella, balancing just the right mix of strength and emotional vulnerability, while Ellen Harvey's rendition of the loony drama teacher, Ms. Darbus, was actually funnier than the the movie ver-

sion. And Helene York's Sharpay was considerably nastier. When she strutted around the stage in her high-heeled boots, it was easy to understand why the other students stayed out of her way.

Although the ensemble sang well, the guitar-heavy pit orchestra often drowned out the words. Let's face it, though: Even if I memorized the script and practiced the dance moves and listened to the soundtrack in my sleep and ran away to join *High School Musical: The Ice Tour*—even if I did all that, the scope of my expertise couldn't touch the encyclopedic knowledge of the show's most devoted fans.

Miley Live

I also recently took my kids to a Hannah Montana concert, part of her 54-city concert tour, which sold out within minutes in every town. (Not even the much-anticipated reunion tour of rock royalty Van Halen can claim that.) Since the concert was such big news in our town, all kinds of people were asking me about it the next day. Even friends of mine without kids were asking for a review.

After all, it's not every day that you meet a 40-year-old man who has seen Hannah Montana in concert. I would imagine that it's a little bit like meeting a truck driver with no Merle Haggard CDs in his cab; you just don't know what to make of it.

Before I share my opinion about the show, I will say that my kids loved it. The teenage pop

CONTINUED ON PAGE 80



lights went up and kids hustled out to the lobby, the Civic Center looked less like a theater than an ant farm that had just been shaken. The long lines at the booth selling HSM merchandise were rivalled only by those for the restrooms.



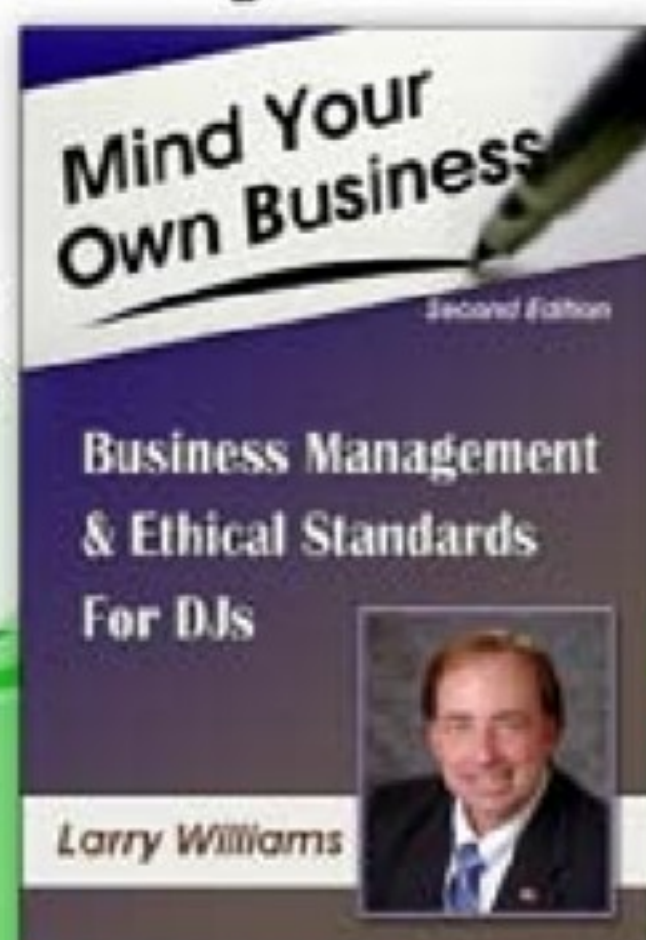
The author's daughter, Bailey (R) meets her idol, Miley Cyrus, aka Hannah Montana (L).

Hot new book debuted at Mobile Beat Las Vegas this February

"Mobile Beat Columnist Hits A Home Run!"

Larry Williams - *Mind Your Own Business*

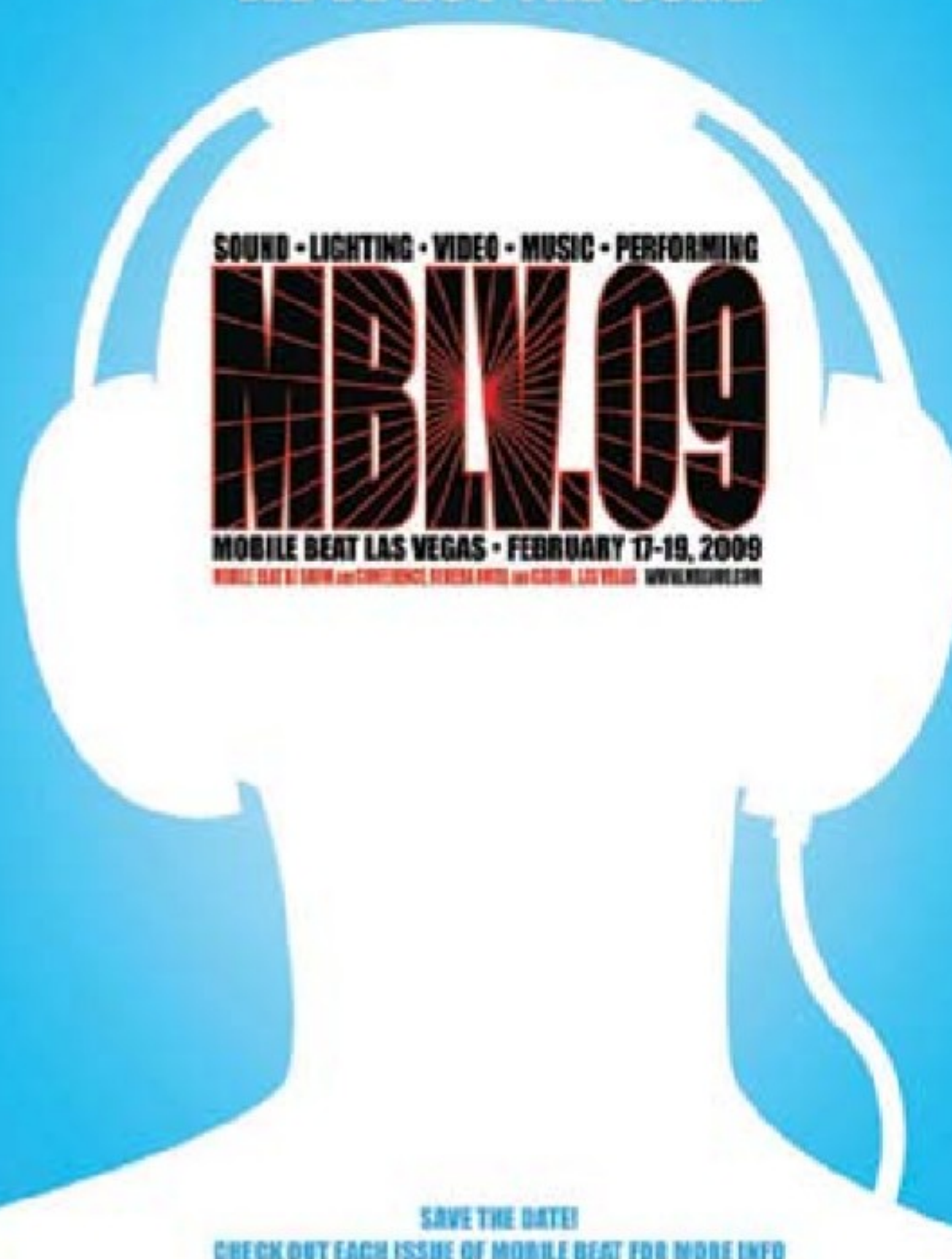
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KEYS TO BETTER MIXING

Opening the door to a whole new sonic reality **By Mike Ryan (aka Dr. Frankenstand)**



With the thought of learning from other people's experiences, a few years ago I watched the performances of a half-dozen mobile DJs I knew to be some of the best in town. Sitting off to the side, hidden from the guests, I made notes of each song they played for one half hour.

The first thing I noted was their song's beats per minute (BPM). I was shocked to see that these went up and down like an irregular heart beat! Here is an example of one DJ's BPM counts during a half-hour wedding set starting at 10:00 PM: 60, 120, 160, 60, 120, 100, 140, 120 120, 120. As you can see, there's nothing smooth about the transition from

one song's BPM to the next. And the slow songs (60 BPM) this DJ played at such a late hour (for a wedding reception) prompted a predictable soporific response with some guests nodding off and others checking their watches. Slow songs at the top of the hour are deadly!

The song's keys didn't flow either: D#, G, G#, C, A, G#, G, E C, F#. (Non-musicians, hang in there, no need to master music theory to benefit from this discussion...) While understanding BPMs is a fairly straight forward, understanding a song's key is another matter. Why is knowing a song's key important? Hearing is believing.

Turning the Key

Try this music mix: "Let's Get It Started" by Black Eyed Peas into "Get the Party Started" by Pink. On the fifth beat, 2:23 seconds into "Let's Get It Started," segue into "Get the Party Started" What you will find first is that both songs are in the key of B, which is unique because these two songs are about getting

something started (the party) and are in the same Key. Secondly, the BEP song, at 105 beats per minute, blends nicely into the faster Pink song, at 130 BPM. This is also a good example of "forward momentum" (keeping a good music flow)! For the musically untrained, one way to think of a song's key is to think of karaoke. Karaoke songs are identified with the key to help the singer match the song to his or her vocal range. The KJ adjusts the song's Key accordingly. Obviously, matching up two songs by their key creates a very smooth musical transition.

I remember reading once that when famed guitarist Eric Clapton performs he's always thinking ahead, setting up his guitar playing to take him where he wants to go. His approach works for us mobile DJs too. For example: Assume that your bride and groom decide to do their First Dance immediately after the Grand Entrance. If you know the key of their First Dance song, then you can easily find a Grand Entrance song in a complementary key for a smooth transition from one to the other.

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Another benefit of knowing each song's key is that when you are asked to play a request, you can put the song into a set with songs in similar keys. With this knowledge you can tell the requestee approximately when you'll play the song.

Honey, Where Are My Keys?

While understanding the correct use of BPM is relatively easy, finding a song's key is a bit harder. I've been using a chromatic pitch instrument or "tuner" (used to tune guitars), however Mark Davis of Camelot Sound in Los Angeles, an expert in "Harmonic Mixing," says I'm missing some "key" ingredients: "It [the tuner] may help you identify the root tone, but not the key. A tone may be a C for example, but the key could be C major or C minor."

Here's where learning just a smidge of music theory can come in handy. If you play an instrument, then you probably already understand how "chord progressions" work in a song. While every song is in a certain key overall, they also use chords (combina-

Why is knowing a song's key important? Hearing is believing.

tions of musical notes or pitches) that change over time, complementing the melody. A simple example would be the song "Louie, Louie" by the Kingsmen this song uses Keys A, D and E. You can tell the key of the whole song by listening for the chord that the song keeps returning to, most often at the beginning and/or end of each verse, including the start and finish of the song. Without getting technical, if that chord sounds "happy" then it is "major," while if it has a "sad" sound, it is "minor"



Not wanting to end on a sour note, we have to acknowledge the downside to this whole discussion: You have thousands of songs and you may know their BPMs but have no clue as to their keys! If you have karaoke songs, you already have a good start. If you

don't, try this website: www.mixshare.com. It offers a music keyboard to help find a song's key. Or even simpler, let Camelot Sound do it for you! They have a list of over 33,000 songs (updated monthly) with the keys noted. Check out their website at www.harmonic-mixing.com

harmonic-mixing.com

If you've been looking for a way to take your mixes to a higher level, and weren't sure how to get there, hopefully this discussion of how to use musical keys for better mixing has opened up new possibilities! **MB**

Mike Ryan started out writing for news radio, and has DJ'd on KGB and KSDS. He mobiles as Mike on the Mike, and works part time as a DMC tour guide. Mike is also the inventor/owner of Frankenstand Powered Speaker Stands. He has been the President of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter and is a member of the San Diego Chapter of the ADJA.

HARMONIC KEYS OVERLAY CHART

Courtesy of Camelot Sound

HOW TO USE THE OVERLAY CHARTS: Take the key of the song you're playing, find it on the appropriate "major" or "minor" key chart. Follow to the right for "perfect harmony" mixes.

MAJOR KEYS				
THIS KEY	...mixes perfectly with these keys			
Key of Song Playing	Tonic	Perfect Fourth (Sub-Dominant)	Perfect Fifth a (Dominant)	Relative Minor
C Major	C Major	F Major	G Major	A Minor
Db Major	Db Major	Gb Major	Ab Major	Bb Minor
D Major	D Major	G Major	A Major	B Minor
Eb Major	Eb Major	Ab Major	Bb Major	C Minor
E Major	E Major	A Major	B Major	Db Minor
F Major	F Major	Bb Major	C Major	D Minor
Gb Major	Gb Major	B Major	Db Major	Eb Minor
G Major	G Major	C Major	D Major	E Minor
Ab Major	Ab Major	Db Major	Eb Major	F Minor
A Major	A Major	D Major	E Major	Gb Minor
Bb Major	Bb Major	Eb Major	F Major	G Minor
B Major	B Major	E Major	Gb Major	Ab Minor

MINOR KEYS				
THIS KEY	...mixes perfectly with these keys			
Key of Song Playing	Tonic	Perfect Fourth (Sub-Dominant)	Perfect Fifth (Dominant)	Relative Major
C Minor	C Minor	F Minor	G Minor	Eb Major
Db Minor	Db Minor	Gb Minor	Ab Minor	E Major
D Minor	D Minor	G Minor	A Minor	F Major
Eb Minor	Eb Minor	Ab Minor	Bb Minor	Gb Major
E Minor	E Minor	A Minor	B Minor	G Major
F Minor	F Minor	Bb Minor	C Minor	Ab Major
Gb Minor	Gb Minor	B Minor	Db Minor	A Major
G Minor	G Minor	C Minor	D Minor	Bb Major
Ab Minor	Ab Minor	Db Minor	Eb Minor	B Major
A Minor	A Minor	D Minor	E Minor	C Major
Bb Minor	Bb Minor	Eb Minor	F Minor	Db Major
B Minor	B Minor	E Minor	Gb Minor	D Major

UNLOCKING THE MYSTERY

On a personal note, I thought I was the genius who came up with mixing music by the song's keys, however Mark Davis (Camelot Sound, Los Angeles, CA) says this system was actually invented back in 1986 by "...a visionary named Stuart Soroka [who] introduced the DJ world to the concept of harmonic mixing. He published Harmonic Keys magazine in Key West, Florida...The most advanced DJs of that period soon learned the value of mixing in key. It allowed them to complete the sonic tapestries they sought to create, but in which they had been thwarted by the realities of incompatible keys.

Re:Making Tracks

DJs discuss taking your tunes to the custom shop, and other audio endeavors
By Anthony B. Barthel

I must have looked funny to the neighborhood to see so many people hanging out on my front porch, but they were all out there for a reason. You see, like many other DJs who have watched Randy Bartlett's DVDs, I had decided that pre-recording sentiments for a wedding celebration would be a good idea.

The problem with turning me loose on an idea is that a combination of hair-brained thinking and an overactive imagination can take control. It resulted in this scene: The entire wedding party was at my home office at once, making some recordings, and the wedding couple had chosen eight attendants on each side. When you combine their significant others and offspring, this made the crowd at my little beach shack rather significant.

Our purpose was to create a customized grand entrance where the wedding party would actually introduce themselves along with a nice sentiment or funny story about the bride and groom. The result was quite successful. It also got me wondering how many other people were using audio editing capabilities to en-

hance their performances.

It turns out the field of customized recordings is quite encompassing, with people using all sorts of visions and methods to craft custom recordings for their clients.

Subtraction and Addition

Some DJs take existing songs and make tweaks to suit their own purposes. An example of that was spelled out by Randy Waters, who is both a radio and mobile DJ entertainer in Colorado. What Waters likes to do is simply make the music more audience friendly.

An example he gave was the song "In Da Club" by 50 Cent. While we've all heard that tune, he's modified the song so that it's not obvious where the explicit lyrics were removed. In his example, rather than just "bleep" the expletives, he's taken the music from another part of the song and replaced the area where the offensive words are.

To accomplish this, Waters recommends using a multi-track audio editing program and acquiring some basic knowledge about how music works. He prefers Adobe Audition® as an editing tool. This program (formerly known as CoolEdit Pro, now owned and updated by Adobe Systems, Inc.) allows for multi-track editing and can use waveform or spectral editing.

Waters also talked about combing through iTunes and finding some gems to use when editing a song, including karaoke versions that

provide instrumental tracks. These help if you're laying spoken word over a song, for example, having the bride give some nice compliments to her husband during a pre-recorded section of the first dance.

What Waters is doing in Colorado isn't too different from what's happening at Ed Spencer's office in Pensacola, Florida. Spencer also appreciates using the karaoke version of any song to bolster the amount of instrumental content on any track.

Musical Enhancement

Cap Capello of ImaDJ in Albany, New York said he likes to edit all his music so that it has a consistent audio quality. He also prepares the songs for playback by editing intros, outros and fixing other items.

"By editing my songs in advance, instead of on the fly, I can spend more time watching my audience and less time watching the sound board. Yes, there's a lot of work up front, but the rewards on site are phenomenal," says Capello. A particular example he gives is Marc Cohn's "True Companion." On this one, he bolstered the instrumental ending and now typically plays the song to end the night. "It's a beautiful ending that most people miss."

There are many ways to manipulate songs. For example, Ed Spencer uses a variety of methods to arrive at different results or his clients. Spencer has used MixMeister Fusion, a perfor-

mance program, to create loops on the fly over which he'll play some of the pre-recorded spoken audio, so that he's better able to gauge audience response. He's also a big fan of M-Audio's Torq for the same purpose.

Adrian Cavlan of Sound in Motion in Santa Cruz, California might have been the biggest proponent of Ableton Live, a highly regarded recording/performance program, but maybe it's because of the clients he performs for. Along with his partner "King" Raffi Nalvarian they do a great deal of work for organizations like the San Francisco 49ers and San Jose Sharks. Most of the remixes and edits they do are made live, using either Tractor or Ableton Live.

"Ableton can launch a bunch of sequences and sets all set in sync and in key with one another. It's also a great production studio," notes Cavlan.

Speaking of the Words

When recording vocals, several DJs indicated that they like to use a good quality microphone attached via USB to the computer, and then make sure to apply compression to the voices to make them stand out much better. A basic, free tool like Audacity is fine if all you're doing is fixing vocals. Spencer says this simple program is decent for minor editing tasks: "There will be a lot of audio that you don't want, like 'ums' or pregnant pauses or mouth noises. All this has to go. From there you can take the message and change the speed to make it fit into the space you have, if it's close."

So how do you get those touching quotes out of people? Several of the DJs we spoke with said the best way is simply to let the tape roll, er, I mean the computer record, and simply interview the people. A standard software feature is the ability to leave markers along the way. We spoke

to a few DJs who indicated that they use those markers to easily go back and find quotes that stood out.

Once your recording process is done, it can take from just a few minutes to a few hours to finish the process of turning a combination of spoken word and beautiful music into something

"By editing my songs in advance, instead of on the fly, I can spend more time watching my audience and less time watching the sound board." —Cap Capello

that's presentable to an audience. Other considerations for achieving the best sound quality are the pieces of studio gear that capture and reproduce the sound.

"If a DJ is looking to get into this, they should purchase the absolute best quality (studio) monitors they can afford. There's nothing like a nasty surprise when you're performing live," advises Cavlan. "Also, buy the best large-diaphragm condenser mic. Once it's in the software, apply compression and equalization—that'll give the voice-overs presence."

Mixing in More Gigs

But can all this work net you more work? According to several of the respondents, the answer is yes.

"I haven't found a more powerful way to express the impact of what we do at a wedding. I've had brides laughing or crying at a meeting

and when that happens, it's virtually guaranteed that they will go with me," said Jimmie Malone of Astonishing Sound in Binghamton, New York.

Malone likes Sony Vegas as an editing tool. While this is commonly thought of as a movie editor, Malone and others have praised its audio editing capabilities as well.

Another example of editing given by Malone is the case where a couple wanted two songs for their first dance, but didn't want to hear each in its entirety. His solution was to mix the two songs together to create one new version that made them happy.

In my own example at the beginning of this article, each member of the wedding party did their own introductions in their own style, along with a message to the bride and groom. These vocals were then chopped up and laid over instrumental tracks that fit the personalities of

the individual. The grand entrance in this event could not have gone better and the audience absolutely loved it.

The vocals were recorded with an inexpensive Logitech USB headset mic and then processed with Sound Studio, an inexpensive multi-track software find with plenty of features. I also used royalty-free music for the instrumental beds utilizing Apple's Garage Band, so I was able to make a legal CD of the grand entrance and mail it to the bride and groom as a thank you gift. Talk about a lot of referrals! **MB**

Besides owning SoCal's Sounds Like Fun Entertainment, and serving as Mobile Beat's Editor-at-Large for over a decade now, he has written the book Wedding Horror Stories and How To Avoid Them (ProDJ Publishing), which has gained a widespread positive response from in the wedding industry. His automotive column, Curbside has been syndicated since 1995, appearing in over 70 newspapers nationwide.

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Fusion	MixMeister	www.mixmeister.com	\$329.95	Mac, Windows
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DON'T SMILE! DJS AND EQS

TIPS FOR USING EQUALIZATION TO TRULY IMPROVE YOUR SOUND

By Ben Stowe, CTS

Whenver I think of an equalizer it brings back fond memories of the Edward Woodward TV show. GOT A PROBLEM? ODDS AGAINST YOU? CALL THE EQUALIZER! In many senses, that inviting collection of sliders in your rack serves much the same purpose. It's job is to eliminate problems and put the odds back in your favor.

All Things Being Equal...

The primary purpose of an equalizer is to do just that, "equalize." Make things equal. There are a number of things that are "not equal" in sound. When we say equal, we're referring to the reproduction and perception of a full spectrum of sound. For example, if we pass 31 equal bands of pink noise through a system, those 31 frequencies will be reproduced at different levels. Some louder, some quieter. This is due to the frequency response of your loudspeakers and other in-line equipment; they simply cannot reproduce sound that's truly flat. On top of this, every room presents a different acoustic environment for your loudspeakers. Some frequencies are absorbed while others resonate. Call me a geek, but one of my favorite things to do is to use a tone genera-

tor to sweep frequencies in a room and listen for things to start resonating. Without adjusting the amplitude, certain frequencies will seem noticeably louder as you sweep through them.

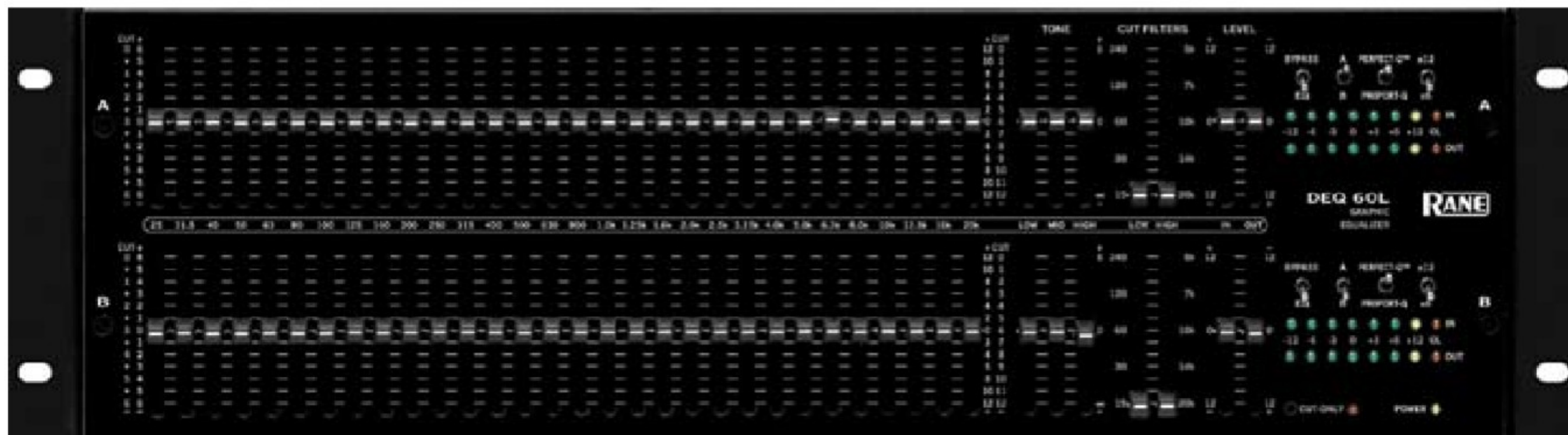
We want to use our EQ to flatten these frequencies out to account for the speakers and the room. Remember, it is always better to cut rather than boost. Be very careful when pushing your EQ into positive dBs. Once we have achieved a flat state, we can begin to "color" or "flavor" the sound to suit us. Most people don't like a truly flat sound, even though it's acoustically the most accurate reproduction of what was input into the system. A friend of mine who is an engineer at a loudspeaker company we all know and love has a perfectly flat system in his house. Everybody asks him what is wrong with his system, even though it is technically perfect.

Identifying the response of a system can be made much simpler with the use of a Real Time Analyzer. An RTA will often both generate the pink noise or other specific tones into your system (mine, via an XLR jack on the unit) and then measure the response (again, either via XLR or a built-in mic on the unit). This will then display the system's response on the screen as well as recommended EQ settings. This provides a good baseline to start with. Often RTAs have several utility features such as polarity checker, decibels (with a few weighting options to choose from), and a few other neat tools. Mine also has the ability to connect to a computer's USB port so the information can be further analyzed, stored and utilized.

DSPlay of Power

In these modern times, our lives have been made substantially easier by DSPs (Digital Signal Processors). These devices offer greater processing power than a typical analog EQ, in less space. They offer us options such as parametric EQs and easier-to-digest graphic displays of what our signal is doing. Many even connect to a computer for larger, color displays and easier manipulation of the sound. Perhaps one of the most useful features is the ability to have EQ settings for your loudspeakers (which are a constant) and separate EQ settings for the room (which vary). These settings can often be stored in multiple presets. For example, you may use different loudspeakers, or use your system in different ways; perhaps a full range system for smaller shows, and a 2-way system with subs for larger gigs or school dances. You could easily recall these EQ presets, and in some cases, also recall crossover settings and other relevant system settings. Additionally you could store a number of frequent venues that you play, thus allowing you to have optimal sound time and time again with just the push of a button.

Another tremendously useful purpose for EQs is eliminating feedback. Feedback is a "loop" generated in your system when the system "hears" itself and reproduces that sound it hears. This often just involves a few problem frequencies, again due to the response of the loudspeakers, characteristics of the room, and the response of the microphone. In live sound rigs you'll many times find an outboard EQ inserted into the mic



channels allowing for individual EQ adjustments for each mic. More practical, however, for your system is likely to be the reduction of offending frequencies with regard to your mic and your loudspeakers. Most DSPs have some type of "feedback suppression." This is basically an EQ that senses for a boost in a specific frequency and then reduces it in a very narrow notch. It's very handy, but the same results can be had with a good old-fashioned analog 31-band EQ in the right hands.

Any time you cut or reduce a frequency, you reduce its presence in your audio signal. While this can have positive effects for reducing feedback, it can negatively affect your music playback quality. A simple solution to this is to set your EQ for music playback, then take the wireless mic that you will use for toasts, cake cutting and other speech applications where there will be limited or no substantial music playback, out and about and re-EQ for feedback suppression. Make a note of your EQ settings prior to making these adjustments; after the speeches are over, reset your EQ for music playback.

Keep in mind that you are likely to have fewer feedback problems than your guests will when using the same mic, because as a professional you should have good mic etiquette. Here much can be done to ease the burden on your EQ by simply using a mic properly: not talking off-

axis, not keeping it at an unreasonable distance from the source (your mouth), etc. Even the best equipment will be compromised by improper use.

Resist the Urge to Smile

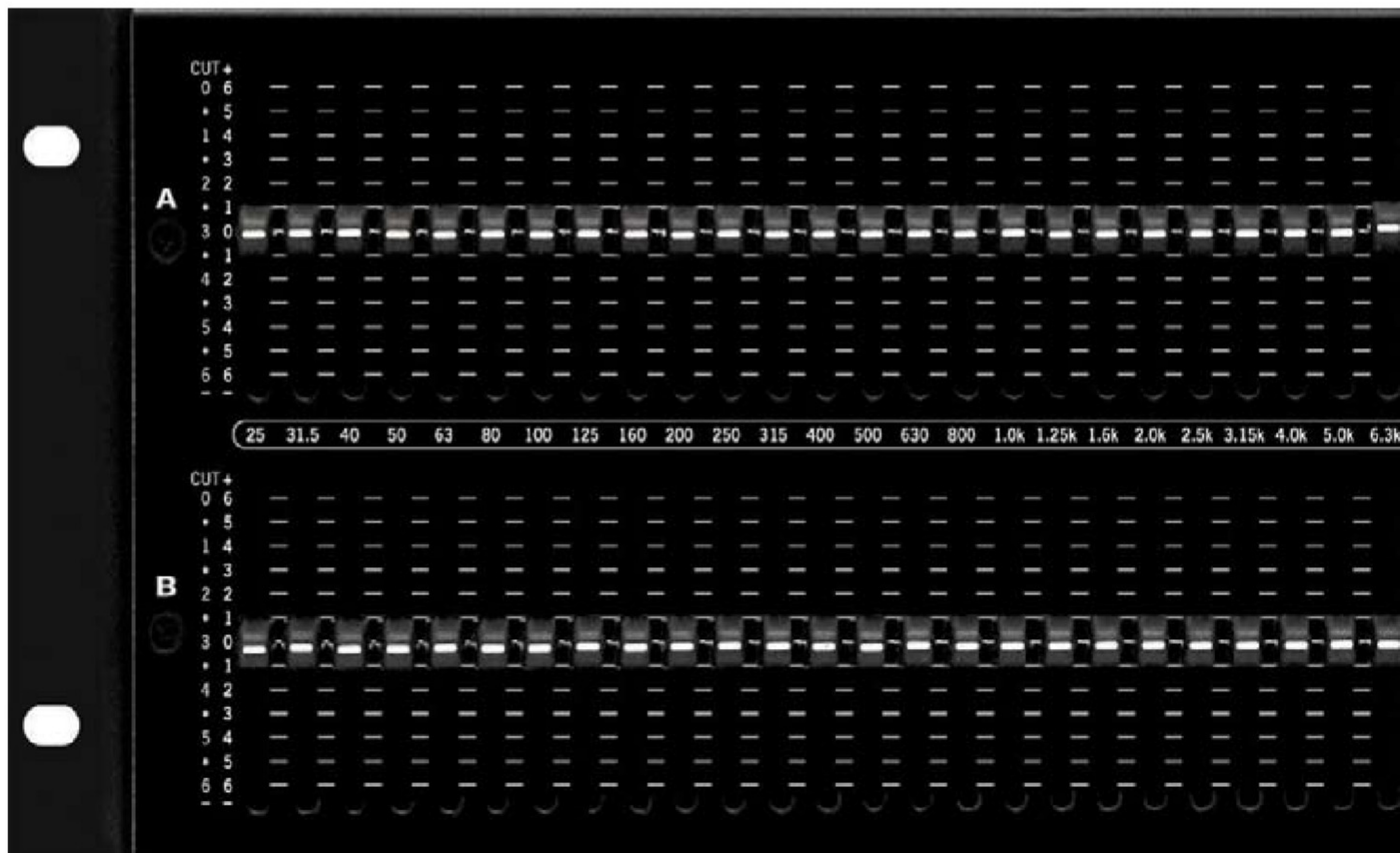
The most common "one size fits all" use we see of EQs is the smiley face. Boosted lows, flat mids and boosted highs. It has been long debated why we resort to this kind of behavior. Bad genetics? Some will say that it's because of the decrease in sensitivity we have at those frequencies, while

**Remember, it is
always better
to cut rather
than boost.**

others point to a loudspeaker's data sheet and show its reduced response at the highs and lows. Yet others feel they are adding "boom and sparkle" to their music. Likely it isn't too effective, as you're applying a generic response to your system and room without any real regard to what the speaker is capable of reproducing, or, for that matter, where your "boom" comes from. You may just add mud to the bottom end. Use

your EQ properly and listen to your system come alive. The next time you go to a concert or club and hear a system that sound fantastic (punchy midbass, deep lows, clarity and definition in the harmonics and ambiance) go check the EQ. I know you want to look at the rack anyway. See if it's smiling at you. Chances are, it's not. **MB**

Ben Stowe began his love of electronics at the age of 3, growing up in a TV repair shop. He began his role with NorthernLightFX (www.northernlightfx.com) 15 years ago, and continues his leadership of the company today. Ben shares his passion for technology through a number of company-sponsored educational efforts designed to help end users get the most out of their equipment. He holds a Minnesota electrical license, an InfoComm CTS and numerous other certifications. Ben can be contacted via ben@northernlightfx.com.



Tight Shot on the Digital Turntable

The Pioneer CDJ-400 compresses the legend

By James Humphreys

Launched at the most recent BPM tradeshow in the UK (Nov. 2007), Pioneer's latest tabletop CD player is the smallest (and most affordable) to follow in the footsteps of the revolutionary CDJ-1000. When it first appeared back in 2001 the CDJ-1000 captured the imagination of DJs around the world and almost instantly became an industry standard. Big name DJs added them to their riders and almost every major club installed them in their DJ booths. While the fancy effects and vinyl emulation are not essential for most mobile DJs, many aspired to owning a pair. Now, Pioneer has added the CDJ-400 to their range in order to bring the functionality and familiar look and feel of the CDJ-1000 (and CDJ-800) into a more attractive price range for professional mobile DJs.

Family Resemblance, Unique Talents

My first impression of the CDJ-400 was that it looks and feels like its bigger brothers. This isn't a toy version of the real thing. It is definitely a professional piece of gear, with a heavy-duty plastic casing in keeping with previous Pioneer players.

While the CDJ-400 is a scaled down version of the CDJ-1000 and CDJ-800, it also boasts some features that are not present on the earlier models. Most noteworthy is the USB port which allows playback of tracks from USB storage devices such as flash drives and hard drives. A USB output connection is also provided, which allows the unit to be used as a MIDI controller for software-based DJing.

CDJs. The basic layout of the player is intuitive, like the other circular play/pause and CUE buttons are located to the left of the central jog wheel, each with an LED status indicator. To the right of the jog wheel is the tempo (pitch) control, which is suitably long, with a central click and a smooth feel to appeal to beat mixing fanatics. As you would expect, a Master Tempo button is provided and the pitch range can be switched



between ± 6 , 10 and 16%. There is a further "wide" option, which can only be used with audio CDs, but provides a $\pm 100\%$ range.

A new aesthetic feature, probably aimed at the bedroom market, is the ability to fit customized slipmats to the jog wheel. The front plastic cover can be removed (with a supplied screwdriver), allowing user patterns to be inserted. You can print your own circular design on a home printer, cut it out and use it to customize your player. This looks better than you might imagine, as a black plastic ring sits around the edge to hide any imperfect cutting, while the plastic top provides some gloss.



Shrinkage

The main sacrifice that has been made to allow the CDJ-400's small footprint is the reduction in size of the jog/scratch wheel from that of the CDJ-1000/800. The wheel still offers a vinyl emulating scratch effect, but doesn't have the same full-sized turntable feel as its predecessors. Of course for most mobile DJs this is hardly a problem; the wheel is still perfectly usable for beat-mixing and accurate cuing. If you are used to either the CDJ-1000 or CDJ-800 players, it might take a while, but you can definitely become comfortable with the smaller wheel. A Jog Mode button switches the jog wheel between scratch and standard jog operation.

As well as a downsized jog wheel, the CDJ-400 doesn't have the center screen, which is a characteristic of the bigger CDJs, used to visualize the playback position of the jog wheel and also show cue points. Instead, a ring of red light tracks the playback position around the wheel. For scratch DJs the lack of accuracy may make things like beat juggling more difficult, but again, for most mobile DJs it is irrelevant.

Musical Manipulation

The direction control button, which features on the bigger CD units, has also been included on the CDJ-400, allowing playback to be reversed at any time. I have seen this used to great effect for teasing a crowd just before the chorus of a

popular track—but obviously it shouldn't be over used. Unfortunately, the brake and release speed control hasn't made the transition; this is an effect that I personally have used often, to transition between two styles of music.

The CDJ-400's effects section features three "scratch" effects and three "digital" effects. The scratch effects (bubble, trans and wah) work in "Vinyl" mode and are applied to the sound created when you scratch the jog wheel. The digital effects (jet, roll and wah) are applied to a track during playback, with the jog wheel altering the amount of effect applied.

With seamless looping now standard among all but the most basic of DJ CD players, as you would expect, the CDJ-400 features a looping feature complete with loop "in," "out" and "reloop/exit" buttons. In addition to these basic features is a "beatloop" function that allows four-beat loops to be created at the touch of a button. Also, an innovative "loop divide" function will halve the current loop with each press.

Following Your Tracks

The CDJ-400 features Pioneer's customarily smooth slot-loading mechanism and supports not only regular audio CDs but also CD-R and CD-RW discs written in data or audio format. I was slightly disappointed to find that if you press the eject button during CD playback the track is stopped and disc ejected; I know from experience that it is all too easy in the heat of the moment to eject the wrong deck and be faced with unexpected silence. I prefer units that will only eject a disk when playback is paused. On the other hand, if you do inadvertently eject a disk on a CDJ-400, playback will continue from where it left off as soon as you put it back in!

Track selection can be carried out either using the "Track Search" forward and backward buttons or the rotary selection control. Selection between CD and USB is carried out using a pair of buttons in the top left-hand corner of the control surface, each of which is backlit to indicate which source is currently playing. The CDJ-400's USB port, which is also located in the top left corner, has a rubber cap which keeps dirt and dust out when it is not in use. It is worth noting that there is only one USB connection, unlike dedicated USB DJ controllers, which means that a first device has to be physically unplugged to allow the connection of a second.

When it comes to finding tracks on a USB device, the options are limited. There is no ID3 tag search function or play list support. If all the files on a device are stored in a single directory, they can only be scrolled through in the order that the CDJ-400 reads them from the device in a way similar to a regular CD. Arranging tracks into folders allows similar tracks to be grouped together, making it easier to locate a particular song within a large collection. The unit supports up to eight levels of folders, which are navigated using the rotary select control and a "back" button for returning to the previous level.

When using USB storage, it is important to note that two CDJ-400 units can't be slaved together, so it's necessary to have a separate USB device for each player. This, together with limited file searching, means that the CDJ-400 is not ideal for anyone looking to work predominantly from tracks stored on a USB device. It is, however, well-suited to anyone who wants to mainly work from CD, but would also use a USB source occasionally, either to throw in new tracks or to access a large, less-played song archive.

In creating the CDJ-400, Pioneer has made their industry-standard flagship "digital turntable" both more compact and more affordable. It offers excellent sound quality and control response, together with a good feature set and the added bonus of USB compatibility. **MB**

WWW.PIONEERPRODJ.COM



Sturdy Stanton

C.502 gets the job done



By Jack Fledman

From the get-go, it is easy to discern that Stanton's new C.502 dual CD player is a robust piece designed with reliability, practical function, and ease-of-use in mind. These are traits that Stanton has historically excelled in, and if this road test is correct, this piece exemplifies all of them.

Hit the Road, Jack

During my extended test drive, it was apparent that the C.502 would be a hard-working piece of gear for years to come. Through the Midwest wind, cold, ice, and almost-thaw (still hoping) it performed well. It did not, unlike some, require the dreaded warm-up time (due to condensation)

that has come to be expected from some players when the temperature dips below freezing.

The C.502 also withstood the relatively harsh treatment that my entertainment/production company can easily provide. Through it all, the C.502 not only withstood, but was begging for more.

Functionality Is Job One

If you're visually challenged in dark rooms like me, (I knew I shouldn't have stared at that laser) then the C.502's bright display will make you quite happy. In fact, even if you aren't semi-blind, you will still appreciate the large text and ID3 tags (title, other info) that accompany any properly labeled MP3s you might be playing.

Another big plus with this unit is the anti-shock buffer memory, which will not only discourages skipping in the event that your table is bumped hard, but even if the player does skip, enables it to return to the proper place in the song once the disturbance has subsided.

As mentioned, the player is MP3-compatible and features what have become industry stan-

dards for playback devices: auto cue, seamless looping, and pitch bending (for which a convenient jog wheel has been added.) Also aimed at MP3 disks, there is a "+10" function on the control unit that makes navigating through heavily-loaded MP3 disks a breeze.

Ahead of the curve, Stanton has decreased the mess of cords in the back of your rack by making the control unit and transport unit connect via a single data cord. An improvement, to say the least, especially for the assorted DJ neat freaks around the world.

Solid Bottom Line

After my (sometimes rough) test, I can say that for its primary purposes—standard MP3/CD playback with hot-cues and pitch bending—the C.502 performs well, and would perform the duties asked of it for the long haul and with precision. Stanton once again has come out with a professional piece of gear aimed at helping the professional performing DJ sound good, night after night. **MB**

Microphone Interests Coalition Responds to Google Wireless Proposal

Abroad coalition of high-profile wireless microphone users, organized as the Microphone Interests Coalition (MIC), today sharply criticized the recent proposal submitted by Google to open the so-called "white spaces" to unlicensed device use.

Google is touting the proposal as a spectrum compromise that eliminates any remaining interference concerns about using personal/portable devices in the unassigned TV channels called white spaces. The Microphone Interests Coalition, however, says the plan is far from a compromise and certainly should not be viewed as a solution for wireless microphones.

The proposal, similar to one submitted earlier by Motorola, would require wireless microphone users to purchase and operate a so-called "beacon" transmitter -- akin to a jamming device -- and would rely on white space devices to "sense" this beacon in order to prevent the white space device from interfering with microphone transmissions. Google's proposal also identifies a "safe harbor" of three TV channels in which wireless microphones could operate without interference from new devices. Additional protections would be provided by

intelligent "spectrum sensing" technology embedded in the portable devices. This sensing technology is currently under evaluation in FCC laboratory testing.

"Despite their claims, the Google proposal does virtually nothing to protect wireless microphones. In short, their 'enhanced spectrum protection plan' doesn't work," said Ed Greene, Emmy Award-winning Audio Director who works on countless productions including The Academy Awards, American Idol, The Tony Awards and the Super Bowl Halftime Show.

"To serious audio professionals, the hype surrounding this proposal does not disguise the fact that it is nothing more than several flawed ideas thrown together under a new label," said James Stoffo, Wireless Coordinator for events such as the Super Bowl, Latin Grammys, and NBA All-Star Game.

"In the end, one of the biggest disappointments we have with the proposal is that it attempts once again to distract the FCC from their mission of conducting thorough research that leads to well-informed rulemaking," said Steve Gibson, Music Director and Producer of Broadcast Audio

for the Grand Ole Opry in Nashville, Tennessee. "Throughout the white spaces proceeding, the promise of increased broadband access for rural America has continually been compromised by special interests that want to flood populated areas with unproven portable devices. Now that these interests have realized that there is no rabbit in their hat, they once again are trying to divert our attention. The Google proposition does not rise to the level of a reasonable and workable solution."

The MIC Coalition was formed in July 2007 and its membership includes the American Federation of Musicians, the Grand Ole Opry, the Broadway League, the Recording Academy and more than a dozen other corporations and individuals involved in the audio engineering of major television, theatrical, and music productions. PAMA (Pro Audio Manufacturing Alliance) is a worldwide trade alliance of leading pro audio manufacturers whose technologies are used in the production of content for broadcast, cinema, live sound, music recording, sports and commercial applications. www.pamalliance.org

Go here to read Google's ex parte filing (ie, expressing one party's interests only) with the FCC:
http://fjallfoss.fcc.gov/prod/ecfs/retrieve.cgi?native_or_pdf=pdf&id_document=6519868157

Here Comes the Wireless Revolution

Start planning now to deal with the digital broadcasting aftermath

By Bob Moore

By now most of us are aware of the changes in store for television station formats on February 16, 2009. On this date all TV stations must broadcast only digital signals instead of analog, and the uppermost UHF channels will be reassigned for new purposes. Good news for communications companies looking to expand, but bad news for DJs, who will be directly affected by the changes. It will cause problems with many wireless microphones. After some research and discussions with industry insiders, here is my simple explanation of what will happen.

Re-Slicing the Broadcast Pie

Currently, TV stations broadcast between 54-88 MHz, 174-216 MHz, and 470-806 MHz. Each channel is allotted a 6 MHz-wide band to broadcast audio and video signals. Analog signals have taken up only half of that channel space, which left room for wireless microphone transmissions.

During an event, someone will turn on their "white space" device to check their e-mail, send a text message, or upload a picture of your awesome lighting...and it could wipe out your wireless microphone system.

Furthermore, unused channels were completely available for wireless microphone use.

After February 16, TV stations will no longer be allowed above 698 MHz. This will free up the whole 700 MHz (specifically 698-806 MHz) frequency to new users. Some of the 700 MHz spectrum will be reserved for police, fire, and disaster services, but the majority of this band was auctioned for \$19.59 billion to companies that provide wireless broadband services. Verizon and AT&T with total bids of \$9.4 billion and \$6.6 billion respectively were the largest purchasers. Many wireless microphones operate in the 700 MHz band, including nearly all UHF mics sold today for under \$300. The bottom line is, if your microphone operates above 698 MHz, you will not be allowed to use it starting next February. If you do use it, you will not

only have problems but could be fined by the FCC for broadcasting on unauthorized frequencies.

If your microphone operates below 698 MHz, you are not out of the woods. Digital TV signals will require the entire 6 MHz band space they are allotted, which will make those channels completely unusable for wireless microphones and could possibly cause bleed over to neighboring frequencies making them unusable as well. Furthermore, the FCC will allow new wireless devices, called white space devices, to share the "white space" (unused frequencies) between active TV stations (which will all be below 698 MHz). For example, TV channels 23 and 26 are in use locally; channels 24 and 25 are unused and considered white space. Right now, wireless microphones have exclusive use of white space. These new white space devices (PCs, phones, and related hardware) will not have assigned frequen-

cies and will wander around searching for an available band to lock onto, which could include your wireless microphone channel.

Battlefield: Transmission

This is where a DJ's problems begin. You can show up for a gig, set up all your equipment and do a sound check without any problems. Then, during the event, someone will turn on their white space device to check their e-mail, send a text message, or upload a picture of your awesome lighting... and it could wipe out your wireless microphone system. The problem may appear as a quick loss of signal or unknown noise blurb.

Wireless microphones with switchable channels might not be sufficient protection. Because these are single burst devices (turn on, do business, turn off) they are almost impossible to track

down. Microphones are similar in nature because we transmit with them for brief periods, and then turn them off. Even though the receiver is on all the time, a white space device might select the channel of your microphone if your transmitter is off. Leaving the microphone transmitter on during the entire event might help but is not a guaranteed remedy. VHF frequencies will likely avoid these issues, but they bring their own baggage to the table. The larger wavelengths consume more power and thus kill batteries faster, and they also lack audio quality (for a rough idea, think AM vs. FM).

Don't expect these problems to appear immediately and all wireless microphones to be rendered useless next February. Until something gets resolved, expect more and more problems with your wireless microphones. Right now the only solution (other than using corded microphones) is to purchase a wireless microphone with the ability to change frequencies or that uses digital transmission technology. Shure, SVG (Sports Video Group) and other big wireless manufacturers are working with the FCC to find a viable solution for analog wireless microphones and white space devices to co-mingle. Early tests are not encouraging and the entertainment industry does not appear to be a top priority for the FCC and Congress. Be especially wary of incredible deals on wireless microphones for sale because they may be the models that are guaranteed to become obsolete in February.

The white space device issue may turn out to be another non-event similar to the Y2K scare 8 years ago, but the frequency reassignments are real. Until then, stay alert and be aware of what problems may arise so you can have a backup plan in place.

Thanks to audio engineer Jonathan Novick and Ben Stowe CTS for their contributing their knowledge to this article. **MB**

A mobile DJ since the early '70s, Bob Moore runs Bob Moore Entertainment in the Tampa, FL area. In 2005 he was named the Wedding Professional of the year by the Professional Wedding Guild of Tampa Bay and the Perfect Wedding Guide. As The Pewter DJ, Bob can be found during football season helping fans party like pirates at the Tampa Bay Buccaneers' Fanfest, touted as the NFL's largest pre-game party.



PETITE PRINTER PUTS SPIN ON...

The DYMO® DiscPainter™ squeezes rich color from a small footprint



I have been a member of the disc jockey/videography community for over seventeen years now, and one thing that I have always been bothered by is my lack of organization with home burned CDs and DVDs. I have lost count of how many Sharpies® I have used, as well as how many discs I have written on; sometimes I can't even read my own handwriting.

And now that I do more wedding videography and freelance work, I have been in search of a good printer that can make it easy to print right on the disc without any problems. Enter the DYMO® DiscPainter™. I came across this little device at a crowded booth on the MBLV08 exhibit floor, last February.

Simply Excellent

Let's start with the basics. The most obvious attraction is the size. No exaggeration: This printer

is no bigger than a shoebox. When you don't have a lot of space on your desk, like me, this is a perfect addition to the office. In fact, I was able to get it to fit between my dual monitor setup on my video editing suite.

The DiscPainter had some features that I really didn't expect, or actually it lacked them. For one, no paper feed; and there are no buttons—just has a power supply and USB input. I am not sure I can think of anything easier to use. Also noticeable was the amount of ink that it used—or rather, DIDN'T use. I have four printers at home that range from three to six cartridges. Not only does the DiscPainter use only one ink cartridge, but it prints like there are four or five. Granted, the quality of an ink jet is never a match for a laser printer, but if you use the best quality, it comes pretty darned close.

Spin Cycle

So how does it work? Very simply. Burn your disc on your computer as you normally would, then open the software that comes with the printer to create the label. Lift the lid on the printer and put the disc on the easy to load tray, close and print. Once you get the graphic software running, it becomes extremely easy to create a high-quality disc face.

But how is this different from any other disc printer? With my regular printer, you put the disc in the tray and the printer will load, printing from one side to the other. Normally this can take up to four to five minutes per print depending on the quality of the image.

This printer does something amazing and different, using what's called RadialPrint™ Technology. According to company info, the DiscPainter's print heads move only over the disc while it spins and need no extra room. It starts from the center of the disc and prints to the outer edges, making the printing process extremely quiet and convenient, two important factors for wanting this printer.

When it came to the smear test for the ink, I did notice that if you take the disc out right away after the printing is done, there can be a possibility of a little smearing, depending on the heaviness of the print as well as the moisture in the fingers. But if you let it dry for about thirty seconds or so, you really won't have that problem.

A word of note though, it is recommended that you use the DVDs/CDs that have the label already on them and where the label is all the way to the center or hub. That way, you can ensure that you have the best print quality, as well as not

COLOR

By Brad Feingold



having to deal with the label peeling off after a while or catching on the printer.

Softly Powerful Tools

I love the options that you get that are pre-loaded in the software for the canvas background. Not only are they colorful, but they are extremely bright as well. There are plenty to choose from and one should never have a problem being short of a picture. You just have to make sure that the text that you put in front of it is also readable.

And how about using your own JPEGs? Not a problem. The software will allow you to import images that you create from any graphic application. As a videographer, one thing that I like to put on the label of the disc is a picture of the bride and groom as well as possibly the rings or other settings from the day. Customizing discs with your own pictures is the icing on the cake.

Here is something really cool, if you are putting a lot of songs, images and files onto one disc. Some other programs allow you to import a list to the printing program, but most of the time you have to type the name of the files or songs and hope that the list fits on the label. The DiscPainter's included software will actually

import the list directly from a folder you create using the import tool.

And one other really nice option to the software is being able to create your own jewel case insert with song and file labels as well. (Of course, you would need to use your regular printer to print out this label.)

Minor Blots

My only issues with the Dymo DiscPainter are the small ones. Having to load and unload the disc by yourself makes it hard to leave and do other things—a minor complaint and a limitation of the mini printer concept, rather than this device in particular. More specifically, the software does have a slightly steep learning curve that has to be dealt with. But the manual available on the software disc makes it a lot easier to work with.

I know that it may seem like a petty complaint, but I always feel comfortable having something with a power switch. If I decide to not use it for a while, I like to make sure my equipment is turned off. But this printer is so small I am sure that it barely takes up any power.

Traveling Painter

I have taken this printer to a couple of places to

show it off and I have to tell you, that it is a heck of a lot easier to transport it than my other oversized printer. To transport the DiscPainter, you need to remove the ink cartridge and replace it with foam inserts as well as a cardboard insert to prevent the tray from shifting out of alignment. At first, I found it challenging to make sure that everything was protected, but after the second time, it was very easy to take with me.

Should you buy a printer like this to help organize discs and make them look nice? The answer to that is definitely yes. Should you buy this so you can mass produce discs and sell them or give them away? The answer to that is no. While this is a great printer, it would be a very long, ink-eating process to use it to print a large quantity. But for a videographer like me with no more than 10 DVDs to print at a time, the Dymo DiscPainter is a must-have addition to your work station. **MB**

For more information, visit <http://global.dymo.com>.

Set Your Site on the Basics

Some essentials for successful websites

By Jim Weisz

In the last seven-plus years I've taken an interest in websites in general, and DJ websites in particular. During this time I have seen some great websites...and a lot of really bad websites. After reading that, are you wondering if your site is one of the really bad ones? There's a chance it might be, but have no fear, with only some minor tweaking it can go from really bad to pretty good.

The following are some suggestions for making sure you DON'T have a really bad DJ website...

A good website starts with a clean, professional design

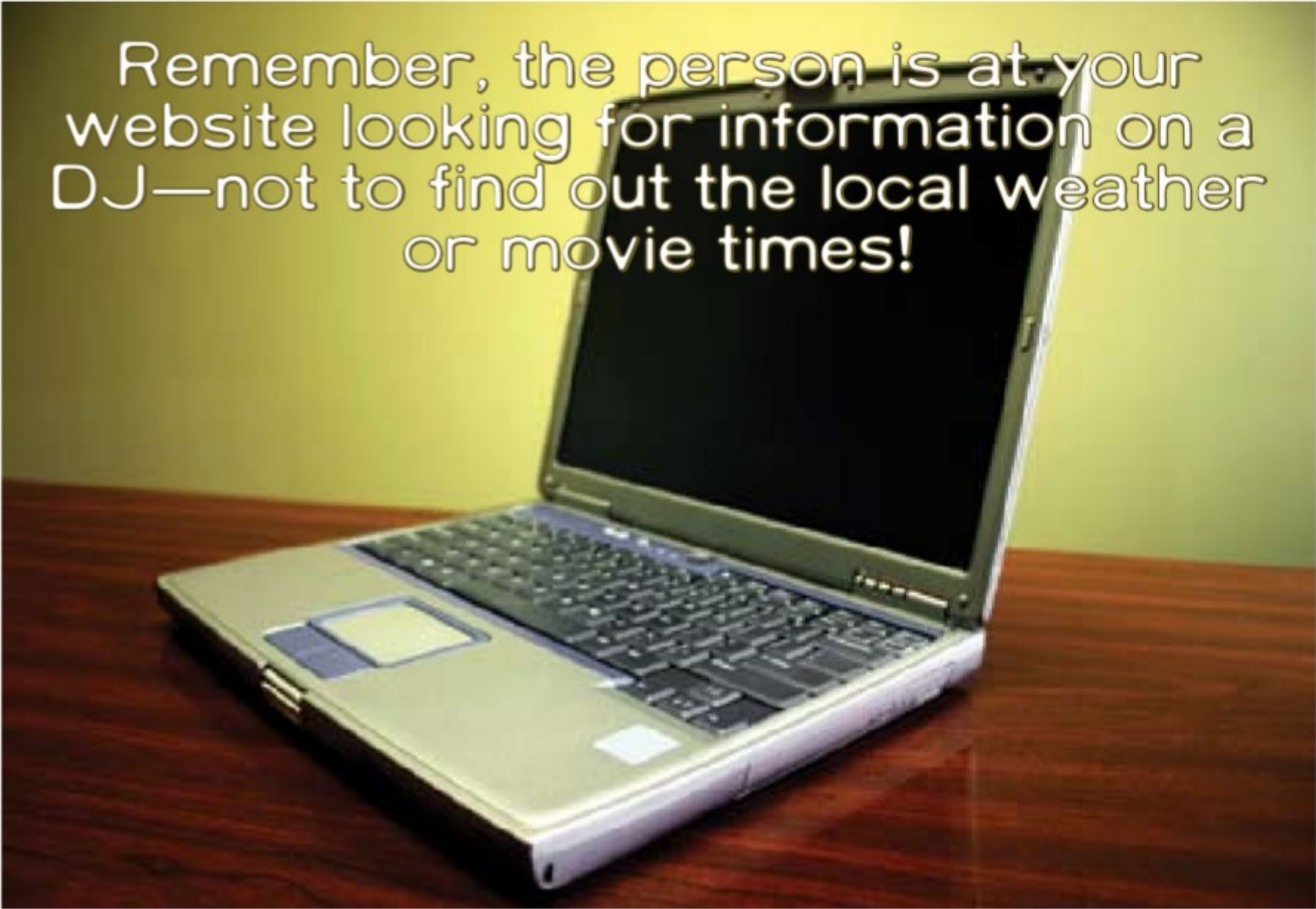
I see so many DJ websites with clip art, pictures all over the place, different backgrounds for every page and inconsistent design across pages. Those are just a few things that scream "homemade" website. If you're not a graphic designer, you should hire someone to design your website or buy a template. I know a lot about websites and how to build them, but I also know a professional would do better, which is why I hired someone to design my current DJ website. I still maintain it myself and you may be able to do the same, but you should start with a professional design. It doesn't need to have a lot of bells and whistles, just a consistent look throughout and a minimum of distractions from its main purpose...

This is a business website

Your DJ business website is NOT a place to have links to games, your favorite sports teams, the weather, a guestbook or other features like those that belong on a personal website. Once you have a prospective client at your website, why would you want to distract them or send them clicking off to somewhere else? Remember, the person is at your website looking for information on a DJ—not to find out the local weather or movie times!

Cut the music

First off, what if someone simply doesn't care for the song you've forced them to listen to, at least until they can hit mute, or worse, the back button. But there's an even more important reason, one that might not be obvious. If you provide DJ services for weddings or private parties, there's



Remember, the person is at your website looking for information on a DJ—not to find out the local weather or movie times!

a good chance someone will be visiting your website from work—where they're supposed to be working. When your page loads and their computer starts playing loud music, it lets other people around them know someone isn't working. Basically, I don't think music should be on websites—unless someone is hitting a button and choosing to hear it. Yes, we are DJs and yes we do play music...and people know that already, so they don't need to be reminded.

Do you work for Yahoo? Gmail? Hotmail? ...No? Then why is that your e-mail address?

You have a website for business—let's say it's www.xyzdj.com. So, your e-mail should be me@xyzdj.com, right? Then why is your e-mail djxyz@yahoo.com or djxyz@hotmail.com? Think about all the companies you might e-mail...are their e-mails @theirdomain.com (i.e. @ups.com; @ebay.com; @aa.com) or @somefreeemailaccount.com (i.e. @yahoo.com; @gmail.com; @hotmail.com)? I'm sure it's the former. You should have your e-mail follow the same standard. There's a certain sense of comfort associated with e-mailing someone at their domain vs. someone at a random free e-mail account. Plus, with most paid domain hosting, free e-mail is included (usually with a ton of storage space), so why not take advantage of it?

Who? What? Where? How?

The first third of the home page for your website

should have ALL of that information. People are busy and don't have time to hunt all over the place to find the essential info on your services. Examples of content to include in that top third:

Who: Who are you (single-op) or who is the company (multi-ops)?

What: What types of events do you provide your services for?

Where: Where are you located and/or where do you provide your services? (This is probably the most common thing I don't see at the top of DJ websites. Since most DJs offer regional services, this really is important).

How: How does someone contact you?

If your professional design doesn't lend itself to having these items near the top, or even on the home page, there should be very descriptive buttons that can help someone get to that information quickly.

Thou shalt not steal...

When talking to other DJs I get the sense there's a lot of uncertainty about what is OK to copy from other DJ websites or other websites in general. I think this is a big issue since it says a lot about the integrity of your company if you copy text and/or images from another website without permission. There's no debating: Without permission, it's plagiarism and possibly copyright infringement.

Having a case of writer's block and need help with copy for your website? It is NOT OK to

go to another DJ's website and copy their text. I often hear, "Well, they aren't in my market, so what does it matter?" Whether or not the potential client would ever be aware of it, again, this says a lot about the integrity of your business. Bottom line is, don't copy ANYTHING from another website without permission. [See Evan Reitmeyer's article on website content theft in the January 2008 issue of MB. – Ed.]

Looking for images for your website? It is NOT OK to go to Yahoo or Google image search to find pictures for website. "Stock" photos are the pro way to go. These are images that you can use "royalty free" and are typically very inexpensive, especially for internet use. Among many online stock photo suppliers, the best known is iStock (www.istockphoto.com).

Great pictures help make a great website

A couple years ago I attended a local DJ association meeting where they had a panel of vendors. On the panel was a photographer who said he's more than willing to supply the DJ with pictures of events if the DJ gives him credit. I don't know why, but up until that point I had never thought to ask the photographers for pictures. Instead, I settled for pictures I took—which were not even close to as good as those of the experienced photographer.

So, just recently I contacted a photographer after an event and he allowed me to choose the pictures I wanted from him. I did give him credit and did link to his website. As a result, I have someone I would feel comfortable referring and networking with, as well as some nice pictures from my website.



I have told this story to other DJs and they say it doesn't work, as they talk to the photographer at the event about getting pictures but never hear back. The key here is that YOU must take the initiative since you are asking

for their help. I would recommend e-mailing or calling the photographer within a week after the event to ask for pictures. Make sure to mention that you will give them credit and it would probably help your cause even more to offer a link to their website by the pictures or on a links page. That may even lead to a link trade, where they'll also link back to your website.

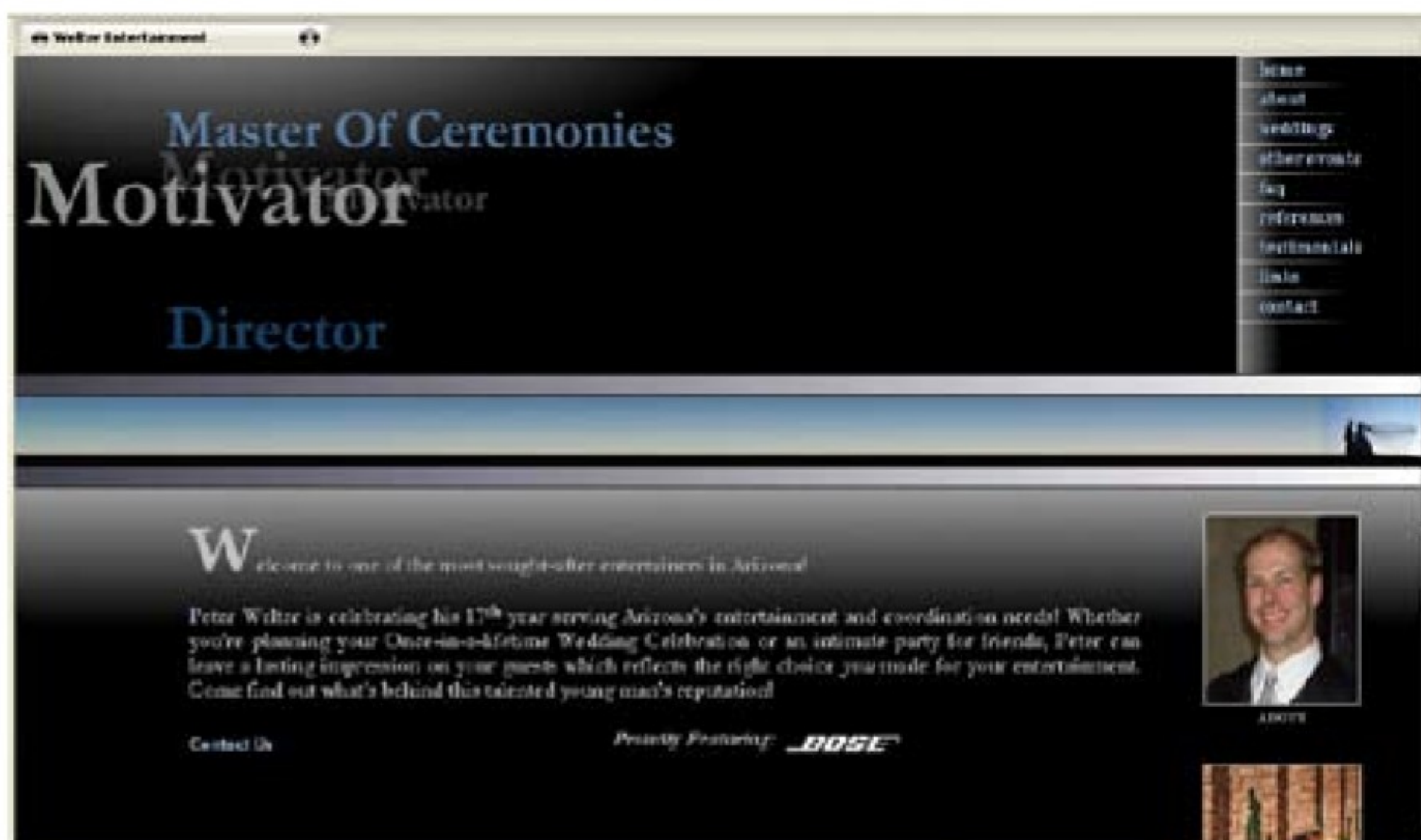
Stay Tuned...

These are a few of the basics necessary to create a success DJ business website. A lot more can be said about each specific concept. Look for more discussion on each in upcoming editions of this column. **MB**

Jim Weisz has been a DJ since 1999, primarily serving the wedding and school dance markets. Born and raised in Chicago, Jim relocated to Dallas in 2003 to take a position with JonesTM (formerly TM Century). Jim has spoken at several DJ conventions about websites and has also written numerous articles for Mobile Beat about websites, software and a variety of other topics. Jim can be reached at jim@discoverydjs.com.

WEBSITE ONCE-OVER

This issue's website review comes from Welter Entertainment in Chandler, AZ: www.welterentertainment.com. You have a great start to your website. I think with some minor changes you could have a very nice site.



Good

- Overall clean, professional design.
- Good testimonials page. The bolded words are a good idea.
- Very good links page—it's very relevant to your clients.

Suggestions

- People have a tendency to put Flash animation on their website because they think it looks cool. Drop the Flash at the top of the page. It takes up a lot of room and really doesn't serve much of a purpose for your website.
- From a search engine standpoint, you should add some text to the home page about the various cities for which you provide your services.
- The About Us page is good, but it could be written for probably hundreds of DJ companies. How about something more personal?
- Do you have some pictures you can add to the website? It's very text-heavy right now.
- You have some text that's underlined that isn't a link to anything. Only underline text if it's a link to something.
- References: Do your past clients a favor and take their e-mail addresses off your website immediately. I can't imagine the amount of spam they're getting because of that. (Spammers use "crawler" programs that just scour the web for e-mail addresses on websites.) If a potential client wants to contact a previous client you can provide contact information. The same goes for your own e-mail address—take it off your website ASAP.
- Drop the @cox.net address. Why not use peter@welterentertainment.com?
- Never put "coming soon" on your website. Either have something there or don't. (I'm writing this on 3/2/08... Let's see if it still says "coming soon" on your contact page for a form when this reaches you in a few months!)
- You pretty much have no meta tags, which can help with search engine positioning. Check out the MobileBeat.com archives for my column where I show step-by-step how to write your meta tags.

Doing the Numbers

Setting realistic goals and objectives in the mobile entertainment business

By John Stiernberg

Mobile entertainment professionals—including DJs, live event technicians, and other live performers—are often driven by creative or artistic goals and dreams, and frequently downplay their financial and personal aspirations. They assume that someone else is going to handle the business, so they can focus on making the show go on. From my standpoint, that is too risky. YOU are in a better position than anyone else to determine what your goals and objectives should be.

How much do I want to earn? How hard to I want to work? What am I willing to risk to get what I want? Many mobile entertainment people have never really addressed these questions. In one sentence, here is the key point of this article:

Having realistic written goals and objectives is your best tool for managing the inherent challenges in balancing your mobile entertainment work, business, family, and other interests.

The Importance of Goals and Objectives

There's an old expression that goes "What gets measured, gets done." This is an important business truism. Having written business goals and objectives are essential for planning, creative and personal development, and congruity with your personal values.

You may be thinking, "I have goals in my head. I don't need to write them down." It's good that you have goals. But it's better to write them down and turn them into a set of actionable objectives with milestones.

Goals and objectives are different from one another, but work together. Here are the definitions:

- **Goal:** A desired result; often long term. Something good which you aspire to over a long period of time.
- **Objective:** An aspect or subset of a goal that is specific, measurable, and achievable.

For example, many people have a goal to "get rich and retire young." That's a desirable result and likely to be a long term proposition. Now let's turn this goal into a set objectives.

Objective: "Own a \$3 million investment portfolio by age 60 and be able to live on the interest or dividends."

This is a clear statement of objectives. It is specific (\$3 million in investments by age 60), measurable (can be tracked over time) and—for the sake of discussion—achievable.

Setting Goals in 3 Categories

Goals and objectives relate to all aspects of your business and personal life, not just finances. For most mobile entertainment professionals, goals fall neatly into three categories: creative, financial, and personal. Let's look at a few examples of each.

Creative Goals

Creative or artistic goals are the long-term results that you desire from your performing or technical work, whether you make money from them or not. Goals in the creative category define the business playing field before adding the financial elements. Here are examples of creative goals:

- **Live show dates produced**—"provide entertainment and technical support for successful live events."
- **Sound and video systems designed and installed**—"be a successful systems integrator."
- **Records recorded, produced, and released**—"be a successful recording engineer/re-mixer."
- **Products or techniques invented**—"earn a patent for entertainment technology."
- **Award nominations and wins**—"win an American Disk Jockey Award (or Grammy or other industry award)."

Financial Goals

Even if you are working as a mobile entertainer part time or on a not-for-profit basis, you need financial goals. Your financial goals need to tie to your creative goals. Once you "do the numbers," you will be better grounded in reality. Your financial goals may include:

- **Revenue from live gigs**—"earn a living (or part thereof) as a mobile entertainer."

- **Revenue from systems design, installation, and integration work**—"earn a living as a systems contractor or integrator."

- **Revenue from recording sessions**—"earn a living as a recording engineer/re-mixer."

- **Revenue for inventions and patents**—"earn a living as a product designer."

- **Profit (revenue minus expenses)**—"be profitable; have something left over to save or invest."

Personal Goals

Your creative and financial goals need to be consistent or in harmony with your personal goals. By identifying those goals up front, you can optimize all results and prevent problems down the road. Personal goals may include:

- How much you work in the course of a year—"work enough to make a living and get ahead while preventing burnout."
- Family time, projects, and relationships—"have plenty of time for family and personal life."
- Spiritual growth and activities—"have time to develop my spiritual beliefs" or "be active in my church."
- Educational development—"have time to learn new things, business and otherwise."
- Health and fitness—"stay youthful and live long."

Turning Goals into Objectives:

When In Doubt, Quantify

When you feel those uneasy feelings coming on (like wondering if your goals are realistic), it's time to do the numbers. Quantifying your goals is the first step in designing a set of objectives that are specific, measurable, and achievable.

Everything—including non-financial goals—can be quantified in terms of number of units, pricing or revenue, and timing / date the results are achieved. As they become quantified, your creative, financial, and personal goals turn into objectives. Here are a few examples of solid trackable objectives in each of the three categories:

Creative Objectives

- Produce ____ live shows each month.
- Design and install ____ systems each year.
- Create ____ patent-able products or processes each year.

Financial Objectives

- Earn \$ ____ from mobile entertainment work each year.
- Increase average per-gig fee earned from \$ ____ to \$ ____ by ____ (date).
- Earn \$ ____ from non-traditional sources (patent royalties, video system rentals, consulting, etc.) by ____ (date).

Personal Objectives

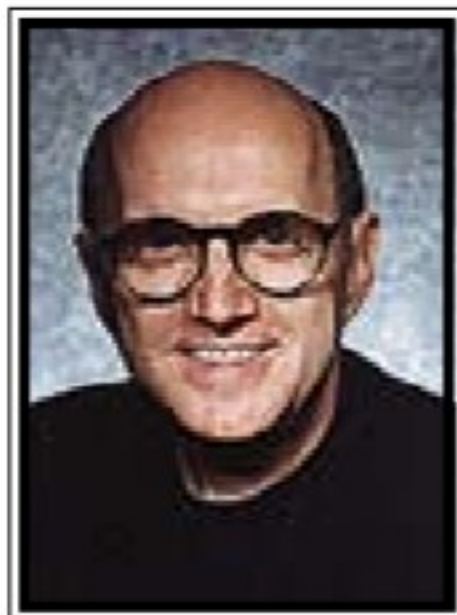
- Work ____ days per year (the rest is free time).
- Contribute \$ ____ or ____ (time) to my local charity, church, school, or community.
- Get my weight to ____ pounds and cholesterol level to ____.

The Lure of the Entertainment Industry—Are My Goals Realistic?

If your business information comes primarily from the general media—television, radio, newspapers, and magazines—you would conclude that all entertainment industry people are either rich or dead. That's a bit of an exaggeration; but still, think about it. Working mobile entertainers are rarely talked about in the media.

Some people are lured to the entertainment field by the promise of "sex, drugs, and rock 'n roll" along with the American Dream scenario of getting rich doing something glamorous. I trust that most Mobile Beat readers understand that the chances of getting rich quick in event production are about the same as in any other line of business: pretty low.

Is there a middle ground between celebrity and oblivion? You bet. In fact, that's where most of the thousands of professional mobile entertainers and live event technicians in North America are: somewhere in between. Here's the point. You don't need to be a superstar to make a



good living in mobile entertainment. Portrayals of music business celebrities in the media can be illustrative and entertaining, but seldom serve as a real business model.

What's Realistic for ME?

How much can I possibly earn in mobile entertainment? Do I need to aspire to club world stardom to make it all worthwhile? Many DJs just want to be able to "pay for their habits" (like buying more gear) and be near the action in the entertainment business. Others want to make a modest living doing the work full time. Others want to "get rich and retire young." Theoretically, all the above are possible. Your business plan—including detailed goals and objectives—is an important tool for achieving what you want and staying in control throughout the process.

A Final Thought

Goals and objectives are essential for financial success, creative development, and personal growth. Writing down your goals and objectives is a powerful exercise that provides clarity and the ability to communicate the information with others. Along with developing performance and technical chops, the time you spend on develop-

ing business chops is your best investment in your career as a mobile entertainment professional. And remember, "What gets measured, gets done." **MB**

*John Stiernberg is the principal consultant and founder of Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* is published by Hal Leonard/Backbeat Books. Contact John via e-mail at john@stiernberg.com.*



What gets measured gets done.

Who Owns the Mix?

Go ahead, listen like thieves **By Mark Johnson**

I don't usually write specifically about music, as Jay Maxwell has that pretty well covered with his popular column. Plus, given the regional nature of song popularity, writing about music and songs can be highly subjective.

But I have to share with you an experience I had with another DJ and the resulting misconceptions. I was a guest at a sports banquet with my wife and son, and a quality DJ was playing appropriate songs throughout the night. He had actually sequenced a few dance songs that went very well together, so I made a note to use these songs in future performance of mine.

Stop! Thief!

As usual, I got up and went over to talk shop with the DJ, and of course I mentioned that I liked his sequence of songs. To my surprise, he became very confrontational when he learned that I might get some use out of his sequence as well. He explained that he spends a lot of time on his mixes and that nobody is entitled to "steal" them.

Realizing that the "imitation is the sincerest form of flattery" rule probably would not work here, I got into a discussion of who actually owns a mix and whether there is such a thing as ownership of something that's so intangible. He didn't care for any softening of his perception that I was taking something away from him.

Keep in mind that we're not talking about a recording of his mix or any permanent form of it. This is for an intangible sequence of three songs. I just felt that in a similar, adult-oriented, pop-music situation, his three-song sequence would work for me as well. Certainly my guests would not know that I "pilfered" the mix from another DJ.

Needless to say, I think this guy is overreacting. How would my guests know where I got the mix from? Furthermore, what says that his mixes are "his" and he didn't "steal" them from someone else?

The bottom line is that it's all in his head. This isn't a case of having some form of proprietary "special sauce" that is the key ingredient to your product. There is absolutely no way to protect mixes from being used by other DJs, or even detect when they do use them. So if you hear a mix that you can use, why not use it?

Private Property?

A recent Mobile Beat article defined some dos and don'ts for up-and-coming DJs. One of those was regarding "stealing" other DJs' ideas. I find it pretty interesting, this idea of declaring ownership of something that's intangible. Granted, the entire concept of "intellectual property" protects thoughts and ideas and other intangibles. But

those are registered with the Copyright/Patent office in a specific form or design. Is there some centralized "Mix Registry" where DJs can be the first to register their song sequences and then bring legal action against those who "steal" them?

How would you measure "damages"?



If I see a DJ having success with a certain kind of mixer, amp, player, etc., then why not learn from his or her efforts? If he has a certain schtick regarding wedding formalities and it works for him, then why not try incorporating it into my schtick? In practice, one would inevitably put one's own stamp on the idea anyway. (And once I do, don't come around and try to swipe MY fresh new idea!)

For example, during the garter belt sequence weddings, I often employ the phrase "To boldly go where no man has gone before." Is Captain Kirk going to zap me with his phaser? (Or worse, will the heirs of Gene Rodenberry blast me with a subpoena?) I get a good positive chuckle from the guests every time with that one. Likewise, who were the first DJs to play "The Stripper" or "Like a Virgin" during the garter segment? And should they prevent all the rest of us from using these songs?

Also, in the big picture, who's to know? The chances that a guest at your event was previously at the other DJ's event and would report your "theft" of his mix is incredibly unlikely.

Is there some centralized "Mix Registry" where DJs can be the first to register their song sequences and then bring legal action against those who "steal" them? How would you measure "damages"?

Also, in the big picture, who's to know? The chances that a guest at your event was previously at the other DJ's event and would report your "theft" of his mix is incredibly unlikely.

Personality: Your Most Valuable Commodity

Years ago when I was involved in a national DJ organization, the membership application asked for a listing of equipment. While many complied, one DJ wrote in big letters, "NONE OF YOUR BUSINESS."

Of course this piqued my curiosity, so I phoned this DJ and asked more about his stance. He considered his research in matching brand X speaker with brand Y amp to be a proprietary competitive advantage and that disclosing it would hamper his business. I asked how often his customers asked about his hardware or how he advertised having such a super system...and (surprise) he had no answer. But he stood his ground by keeping this big secret to himself.

FROM THE EDITOR:

LET'S MIX IT UP

I don't usually comment directly on the articles we include here in the pages of MB, but this one cried out for a word...In the past, at various times, we have asked you, the readers, to share with your fellow entertainers a particularly successful mix (meaning a short sequence of 3 or 4 songs) that you've programmed, via this magazine. Every time, we would receive a few submissions, then the flow would quickly dry up. It makes me wonder how many DJs share the point of view of Mark's target in his story.

So here again, I'll seize the opportunity to ask you to send in any short, dance-inducing or otherwise rockin' sets that you want to SHARE with your DJ compadres. C'mon—let's mix it up! Send your sets to me at dwalsh@mobilebeat.com. If we get enough coming in, we'll put 'em into print for all to see and admire...and maybe even try on their own dancefloors. —DW

In today's competitive world, perhaps many DJs feel that certain commodities should be made proprietary. But if you look at all of the items that we bring to an event, most of it is not ours. We don't create the music, nor do we create the equipment.

But there is one thing that belongs to each

DJ exclusively and should be the basis for our competitive comparisons. Each DJ's own personality and style should be unique. Otherwise there would be nothing to truly set DJs apart from each other. For the time being at least, you won't be able to download another DJ's personality to replace your own.

Perhaps imitation—or at least emulation—really is the sincerest form of flattery. Aren't we all better off learning from others? Isn't that what Mobile Beat shows, seminars and networking are for—to share ideas with other DJs for the advancement of all? **MB**

Mark Johnson is a long-time mobile DJ and has written for Mobile Beat for years, giving his insightful and often incisive perspective on many business and operational ideas. His articles grow out of his own experience and his observations of other DJs during his travels. Always providing an alternative view, his previous articles can be found at www.mobilebeat.com/archives.

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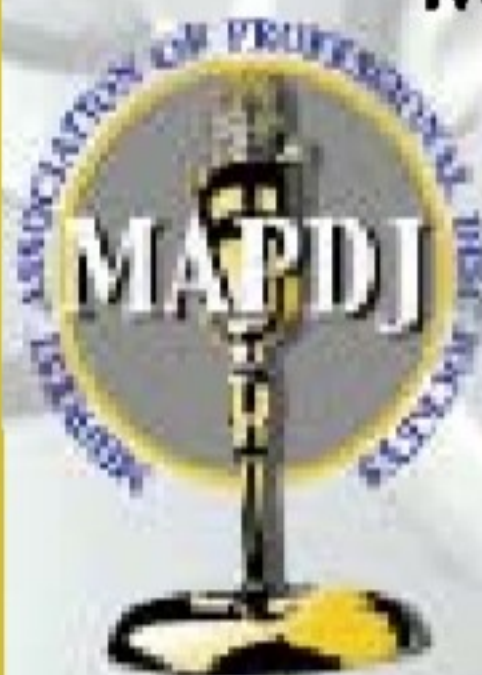
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A Different Spin by Jason Nocera

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CONTINUED FROM PAGE 58

sensation sang and danced her way through an energetic, colorful and entertaining 90-minute show that left her young audience mesmerized, loving every minute. That no doubt pleased the parents who tagged along, some of whom paid scalper's prices for the tickets. (As for parents of 'tweens who weren't able to score tickets, well, Miley's performance did nothing to disprove your kids' contention that you are "the worst parents in the world.")

So tight was ticket demand that the ticket usually afforded this music journalist could not be spared. That helped turn reporter/dad who had merely been playing the role of chaperone/chauffeur for his Hannah-loving 11-year-old daughter and friends into a music critic for a night. We had 7th row seats and all the girls got to meet Miley before the show. I must say, the young star seemed very well grounded as she greeted each fan individually, taking her time as she signed autographs and smiled for pictures with them.

It turned out that being a true critic, though, was difficult. Because as much as you want to be cynical of Disney and its ability to turn a TV show into millions of dollars in CD, DVD, concert ticket and merchandise sales, you have to look at it from the 'tweens' perspective. And from that standpoint, Miley/Hannah lived up to the hype.

Hannah and her opening act, The Jonas Brothers, had clearly spent a lot of time in rehearsals, and the set was on par with the flashy stuff I've seen at concerts featuring actual musi-

cians. Changing costumes often, Miley sang the first half of her show in character as Hannah before taking off the wig and finishing the show as Miley.

Loud Crowd

My quickie review of the concert, then, is this: It could have been a whole lot worse. This is based on having once suffered through High School Musical on Ice I have seen Disney in its most hardcore, cash-in-quick mode. It's not pretty. Seriously, people, I watched Troy and Sharpay wannabes skate around for two unbearable hours. It made me want to punch myself in the face until I lost consciousness.

All aspects of the show were awesome—performance, sound, choreography—but one thing drove me nuts: all the 'tween SHRIEKING. I really don't think I'm exaggerating here. We're talking about 15,000 little girls, all shrieking in full throat, all at once. As I write this it is now at least two full weeks after the show, and the opening bars of "I Got Nerve" still cause me to involuntarily clamp my hands over my ears and wait for my nose to start bleeding.

Concert attendance rule number one: Never shriek for a roadie.

Seriously, the girls would shriek at anything. It was like every one of them had chugged a six-pack of Red Bull® on the way into the building or something. Before the concert, they would see a Hannah Montana commercial on the video

screens, and they'd shriek. They would see a roadie placing a guitar on the stage, and they'd shriek. A couple times they shrieked for no discernable reason. My guess is that a few girls somewhere in the building would start shrieking about something, then everyone around them would figure there must be something worth shrieking about, so they'd start shrieking, and then moments later all the girls in the building would be shrieking, even though 14,997 of the 15,000 had no idea why. It was a mob-shrieking mentality.

At one point before the show, the girls spotted Billy Ray Cyrus in the area where the sound technicians were set up. (In case you don't have kids and don't know about this, Billy Ray Cyrus is the father of Miley Cyrus, who plays Hannah Montana. He also plays Hannah's dad on the TV show, and he writes most of her songs. So, yeah, while you weren't looking, Hell froze over and Billy Ray Cyrus evolved from a mullet-wearin' laughingstock into the center of the 'tween-tertainment universe. My guess is that the contract for his soul is right underneath Howie Mandel's in Satan's inbox.)

At least when Hannah herself came on stage, there was music to help overwhelm the shrieking. I don't think I've ever been so happy to hear her music as I was when I realized it was drowning out the shrieks.

But all in all, it was a memory of a lifetime for my girls. If you have the opportunity to take your own, you won't regret it! **MB**

HSM GOES TO HEAD OF THE CLASS

High School Musical has, no doubt, had a profound effect on the school event/youth party experiences of mobile DJs everywhere. For the record: HSM earned an entry in the Guinness Book of World Records for being the first TV movie to deliver nine concurrent singles on the Billboard Hot 100 Chart. The bottom line: HSM was the #1 album of 2006. Nine songs from the soundtrack made it to the Billboard Hot 100:

Bop to the Top
Breaking Free
Get'cha Head in the Game
Start of Something New
Stick to the Status Quo
We're All In This Together
What I've Been Looking For
What I've Been Looking For (reprise)
When There Was Me and You

The High School Musical soundtrack is also the first TV soundtrack to hit #1 on Billboard since Miami Vice. It has been #1 on the Top Albums Charts in the nine other countries (the UK, Mexico, Chile, Columbia, Venezuela, Australia, New Zealand, Argentina and Brazil).

ROCKING OUT WITH THE NAKED BROTHERS BAND

Following in the wake of the Disney 'tween music craze, the Nickelodeon series The Naked Brothers Band is also a kid favorite. It debuted in February 2007, delivering Nickelodeon's highest-rated TV premiere in seven years with kids ages 6 to 11. Season two sees the show quickly becoming the most-watched program on TV among 6 to 11 demographic



as well as 'tweens 9 to 14. The show has featured a diverse list of guest stars, including famed skateboarder Tony Hawk, comedian George Lopez, Good Charlotte's Joel Madden and Grammy® award-winning artist Phil Collins.

In April, Nickelodeon and Columbia Records released I Don't Want to Go to School, the eagerly awaited second album from The Naked Brothers Band. The album includes

12 original songs from the second season, including the first single, "I Don't Want to Go to School."

As with The Naked Brothers Band's self-titled debut LP, all music was written and performed by the show's stars, real-life brothers and musicians Nat Wolff and Alex Wolff, ages 13 and 10, respectively. In addition to writing, Nat Wolff sings lead, provides background vocals and plays both piano and guitar. Alex Wolff plays drums and provides lead vocals on two of the three tracks he penned for the album.

The Naked Brothers Band TV series was created by executive producer/writer/director Polly Draper (thirtysomething) who doubles as off-camera mom to Nat Wolff and Alex Wolff. She was recently nominated for a 2008 Writers Guild Award in the category of Children's Episodic & Specials for the episode titled "Nat is a Stand Up Guy." Celebrated jazz musician/composer Michael Wolff (The Arsenio Hall Show) who is also the stars' real-life dad and Draper's husband, keeps it all in the family, but plays against type as the screen 'tweens' musically inept father. He also serves as series music supervisor/co-executive producer. Along with Draper and Wolff, Albie Hecht (The Rugrats Movie, The SpongeBob SquarePants Movie, Lemony Snicket's A Series of Unfortunate Events) serves as executive producer of the series in association with Nickelodeon Television.

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ARE YOU USING THE 3 C's?

Three keys to DJ success,
from C to shining C

By Paul Kida, The DJ Coach

We all have probably heard of the three "R's"—reading, 'riting and 'rithmetic—but do you know what the three "C's" are? More importantly, do you know how to use them to become a more effective mobile entertainer?

For those who need some refreshing, the three "C's" that all mobile DJs need to master are the following: Confidence, Control and Clarity. These three are a must for any DJ wanting to stand out as a master entertainer, as well as provide exceptional service to all of your clients. Let's examine each quality to see why it is important, how it can be applied and how all three are related to each other.

Confidence

First, some brief definitions of confidence: firm trust, conviction, boldness and belief in yourself. From these descriptions, can you see how vital it is to manifest confidence as an entertainer? By having a firm trust in yourself and your abilities, you not only strengthen yourself, but your confidence will be seen by your clients, thus forming that bridge of trust that is a necessary factor in establishing a solid bond an relationship between you for life. Displaying confidence means being yourself, believing in yourself. DO NOT compare yourself with others! You are unique, with your own personality and special traits. Use these differences to the full in creating your own style and persona. When you are convinced about your own capabilities, you will easily be able to convey this feeling to others. You believe in yourself and what you are doing! The positive part of your ego, your self-esteem, will shine through like a beacon that will

make it easy for clients to follow your thoughts and directions. Your confidence always allows you to lead others effortlessly through any performance.

But a word of caution: Don't confuse confidence with being an overbearing "know-it-all!" The negative side of your ego could become overblown if you turn this confidence into obnoxiousness. Whereas the positive side of ego is uplifting self-esteem, the negative part of ego is when you fail to consider others and become entirely devoted to your own self-interests (or way of doing things, or song choice, etc.). With a proper confidence in place, we can move on to our next "C."

Control

Guidance, management and the power of directing—these are aspects of control. This quality is necessary from the first moment we speak to prospective clients. As we closely listen to prospects, we are able to find the necessary points to subtly guide them during our presentation. Control does not mean to be forceful or unyielding.

When you are convinced about your own capabilities, you will easily be able to convey this feeling to others.

Rather, use the right amount of skillful direction to steer the conversation to your way of thinking. Used properly, you will determine the outcome, while they will believe that it is all their own idea, and you will have gained a new client.

Obviously, proper control is also needed during all of your performances. Any event that you are in charge of needs your power of direction. You are the one to confidently guide the flow of events and smoothly engage all present through each stage of the festivities. Whether you are at an elegant and fun wedding reception, an entertaining corporate event or a simple backyard anniversary party, it will be your control that will make or break the event. Adept control will lead to smooth, successful events that will no doubt translate into future references for you!

Clarity

Without this last "C," all the confidence and control you can muster will not be able to save you from disaster. What is clarity? It is simply being



clear and understandable in direction and being clear and concise in your announcements. As DJs/MCs, we are communicators. Therefore, our expressions and our words must be chosen carefully and spoken well. During our performances, we should avoid high sounding or unusual language.

Use words and phrases that are familiar and easily understood. We don't want to see the audience with confused looks on their faces, scratching their heads saying, "What the heck is he talking about?" or looking at each other and saying, "What did he say?."

Our speech needs to be clear; our diction needs to be precise. Some of us are not born with natural speaking ability. If this is the case, take the necessary time and effort to cultivate the clarity of your speech. A good method for improvement is to record yourself while reading aloud. This will help you find your weak points and correct them. I can give you a personal example: I originally began my DJ career in Connecticut and New York. When I met my lovely wife, I packed up my business and moved to Colorado. Evidently, (so my wife says) we tend to talk a lot faster in the East than they do in the West! People would look at her and ask what I just said. I had to adjust my thinking, and practice slowing down my speech, as well as minimizing my accent. (Accent? What accent?!) Another great idea is to have a fellow DJ accompany you to a gig and critique your presentation and clarity. I have had someone come with me and I also have gone with other DJs to help

them. This really works! It's amazing how such honest self-examination can help develop clarity.

Be absolutely confident in yourself and your abilities, and this will assist you as you control any situation that may arise. Add clarity of communication and you will be sure to stand out as an esteemed expert in your profession, a DJ entertainer worthy of your clients' trust.

Special Note: I would like to thank all of you that attended my seminar at the last Mobile Beat Convention in Las Vegas. I would love to be able to meet you all! If you have any questions, comments or topics that you would like to see covered in future articles, please contact me at djcoach@mobilebeat.com. **MB**

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at the Mobile Beat DJ Show.

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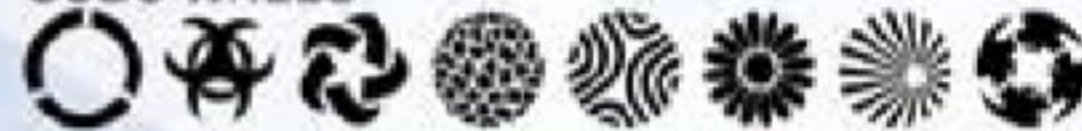


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